Dance

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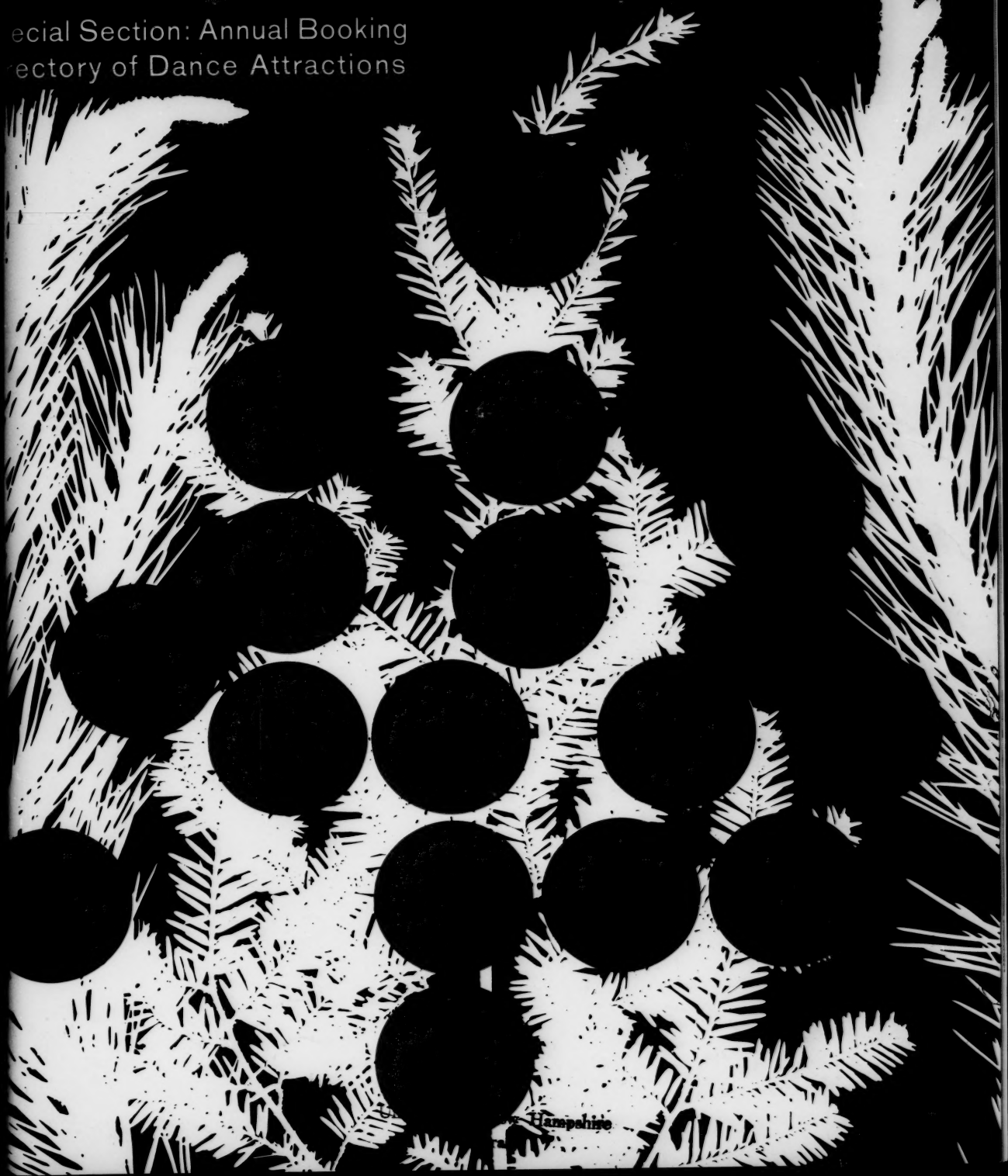

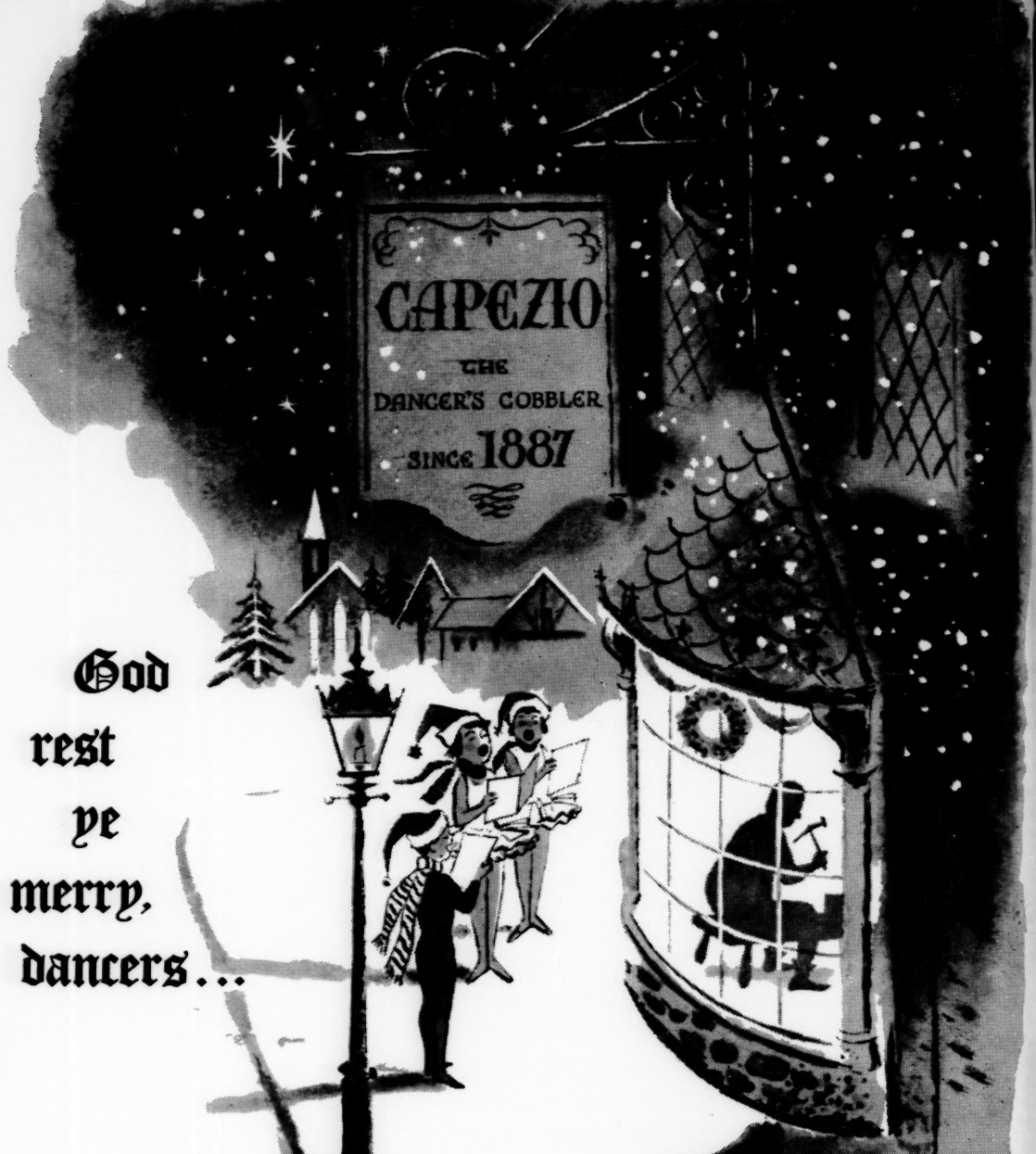

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PRESSTIME NEWS

HAPPY HOLIDAYS & A PROSPEROUS '62

To our readers throughout the world — best wishes for the Holiday Season from the staff of Dance Magazine.

NYC BALLET BENEFIT

In an effort to bolster its production fund, the **New York City Ballet** has set the Jan. 17 premiere of **George Balanchine's** new 2-actor, "A Mid summer Night's Dream," as a benefit. Certain orch. and 1st balcony seats are going for $100, $50, and $25. Holders of the $50-$100 category are invited to a post-perf. champagne and candlelight supper at the City Center. They will meet the cast, and as a special treat, **Arthur Mitchell** will present his new "Ballet Twist."

"A Midsummer Night's Dream," one of 3 premieres promised for the Dec. 5-Feb. 4 season, will contain almost 100 dancers and mimes, including 24 children. Sets are by David Hays, and Karinska will costume the multitude. Other more modest premieres will be Balanchine's latest version of the Glazounov "Raymonda" music (Dec. 7) and a ballet with Kabuki and Gagaku overtones, plus a special score by Toshiro Mayezumi (Jan. 25).

The middle of the season will be traditionally devoted to 22 "Nutcrackers." There will also be a free matinee, Jan. 20 for under-privileged children.

"ALL AMERICAN" RAY BOLGER

Song and dance man **Ray Bolger** comes back to Broadway in late Feb. in a new musical, "All American" — his 1st appearance on the Main Stem since the memorable "Where's Charley?", which ended a 792-perf. run in 1950 (with a return engagement of 48 perfs. in 1951). Joshua Logan directs. **Danny Daniels**, who has lately been occupied with staging dance for TV specials, will be making his debut as a B'way choreographer in "All American."

FREDERIC FRANKLIN IN PUERTO RICO

Assisting in preparations for the winter season of the **Ballets de San Juan** is **Frederic Franklin**, dancer-choreographer who is presently prod. asst. of American Ballet Theatre. Franklin's trip was arranged by the Institute of Puerto Rican Culture, whose promotion of the arts and handicrafts of the island includes sponsorship of the ballet co. directed by **Ana Garcia**. Franklin remains until late Dec. rehearsing "Swan Lake," "Les Sylphides" and 8 other ballets.

ARTISTS SPEAK TO U.S. ABOUT $$

Too late for reporting in this issue were the hearings held in NYC by the House subcommittee led by Rep. Frank Thompson, Jr. Purpose of the hearing was to investigate the financial problems of the performing arts. Scheduled to testify before the committee were top echelon representatives of all fields including dance notables **Melissa Hayden, Agnes de Mille, Herbert Kummel;** impresario **Sol Hurok;** and AGMA Exec. Sec'y **Hy Faine.**

PEARL LANG PREMIERES

New York concert-goers will have their 1st look at 2 major **Pearl Lang** works on Jan. 5 at Hunter College Playhouse. One is "Apasionado" to a commissioned score by Carlos Surinach, who will also conduct the orchestra for the perf. The other is "Shirah," to music by Alan Hovhaness. Featured with Miss Lang are **Bruce Marks** and guest artists **Francisco Moncion, Paul Sanasardo & Norman Walker.** Supporting dancers: **Patricia Christopher, Robert Powell, Koert Stuyf, Betty de Jong, Patricia Beatty, Pauline de Groot, Jennifer Muller, Tryntje Ostrander, Carol Fried, Ruth Emerson.**

INDRANI PERFORMS FOR KENNEDYS

Isadora Bennett, dir. of the **Asia Society Performing Arts Program,** reports that Clark University in Worcester, Mass., cooperated by postponing the appearance there of **Indrani & Co.** one day (until Nov. 10), to make it possible for the visiting star to perform at the dinner given by Prime Minister Nehru for President and Mrs. Kennedy Nov. 9 at the Indian Embassy in Washington.

Headlines Nov. 20 told of a less happy tour incident. Two restaurants in Shreveport, La., reportedly refused admission to Indrani and her company, and she cancelled her scheduled appearance there at Centenary College.

EVERYBODY'S TWISTING

A Fall phenomenon has been the mania for the **Twist.** Scarcely a dance, it is more a movement for pelvis and arms incorporated into Rock 'n' Roll dancing. It is well described as "hula hooping without a hoop." Originator was (if one discounts the choreographic influence of Elvis Presley) a 19-year-old Negro recording star from Philadelphia named **Chubby Checker.** The dance enjoyed a period of favor with the school-age set after Checker introduced it a little over a year ago on ABC-TV's "American Bandstand." With the opening of the 1961-62 teen-age social season, the youngsters announced they had "had" the Twist and went on to such embellishments as the Fly, the Slop, the Mashed Potato, the Candied Yam, the Bristol Stomp and the Hully Gully.

But suddenly the Twist was "discovered" by their elders (if not their betters). Led by a slumming contingent of Gotham socialites, thousands began to descend upon a dubious West Side bistro called the Peppermint Lounge to twist or twist-watch. (After she had been up twisting, one lady returned to her chair to find her $6,000 mink coat gone!) The movement spread eastward to the Waldorf, the Stork Club and El Morocco — then on to Chicago, the West Coast, Paris and London. The bumper crop of "Egyptian" belly dancers around NYC added Twist routines. Choreographer **Dee Dee Wood** slid in a Twist sequence for the dancers in the B'way musical "Do Re Mi." **Lou Brecker,** horrified owner of Roseland, banned the dance at his 52nd St. ballroom, likening it to **Gilda Gray's** 1919 Shimmy. Equally alarmed are some dancing teachers who fear that the example of the oldsters will be little help in their efforts to keep the lid on the behavior excesses of their young charges.

The Twist is the cover feature in the December issue of our junior partner, **Ballroom Dance Magazine.**

INTERNATIONAL NOTES

Gene Kelly, among whose kudos is a Dance Magazine Award, was honored by Cinematheque, the official French film agency, with a festival of Kelly films. At the Oct. 26 opening in Paris, Gene discussed his ideas on dance in films in conjunction with showing of highlights from such pictures as "An American in Paris," "Brigadoon," "Singin' in the Rain," "On the Town," and the all-dance "Invitation to the Dance," as well as his TV classic, "Dancing is a Man's Game." A year ago Kelly was awarded France's Legion of Honor. Next season he'll be back in Hollywood to play Father Chuck O'Malley in ABC-TV's series, "Going My Way," based on the famous 1944 Bing Crosby film. On Nov. 8 Kelly narrated NBC's special on silent film masterpieces.

American choreographer **Adam Darius,** currently working in Sweden, flies this month to Holland to film "In Memoriam," his ballet about Anne Frank, for Dutch and Belgian TV . . . During December, **Luisillo and his Spanish Dance Theatre** open a 6 month tour of Australia . . . **Sol Hurok** has signed the **Ballet Folklorico of Mexico** for a tour of USA.. Co. of 78 dancers and musicians perf. Aztec, Mayan, and other native dances as well as contemporary Mexican works. Co. Dir. is **Dr. Celestino Gorostiza,** choreographer is **Amalia Hernandez.**

50-minute dance film, **"The Life & Loves of Fanny Elssler"** stars **Olga Ferri,** prima ballerina of the **Colon Theatre,** Buenos Aires, and **Rosella Hightower** of the **de Cuevas** co., appears as **Marie Taglioni, Norman McDowell** who choreographed the production also plays **Stuhlmueller.** A Belgian-German undertaking, the film includes perfs. of part of "La Jolie Fille de Grand," "Natalie ou la Latiere, Suisse," "Le Diable Boiteux," "La Fille de Danube," and "La Sylphide".

THE NEW YORK CONCERT SCENE

Charles Weidman & painter Mikhail Santaro are preparing a prod. of Bach's Christmas Oratorio for holiday perfs. at their studio. The work will be a long one — with solos, duets, trios & group no's. Music will be illustrated by fixed and moving sets.

Three new works are on the bill when **Ruth Currier & Co.** appear Dec. 23 at the 92nd St. YMHA: a solo for Miss Currier to Schonberg music; a quintet to an Vivaldi score; and a new version of "Resonances" (Krenek-Ussachevsky-Behrens). Other works will be "The Antagonists" (Stravinsky) and "Quartet" (Durante). **Betty Jones** heads the list of dancers with Miss Currier, who include **Martha Wittman, James Payton, Jean Miller, Jennifer Scanlon, Ann Vachon.**

Two premieres, to music by Bartok and Hov-

For Christmas giving . . .

BEAUTY OF BALLET

In this lovely collection of photographs, ballet is vividly portrayed in all its aspects — from "backstage" views of first plans, rehearsals and practice sessions to the "onstage" glamour and excitement of the first night. Alexander Haskell, well-known authority on ballet, has written a lively and informative introduction to this beautiful book. An ideal gift to be cherished by all those connected with or interested in the dance.

128 photographs $7.50

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haness, respectively, will be presented in the Dec. 9 concert of **Norman Walker & Co.** at Hunter Playhouse. **Cora Cahan & Robert Powell,** along with guest artist **Linda Hodes** are featured, with **Jane Kosminsky, Marilyn Liebman, Susan Babel, Toni Lacativa, Tim Harum, Wesley Fata, Carolyn Dyer.**

Frances Alenikoff and her **Aviv Theatre of Dance & Song** participate in Hunter College programs Dec. 3 & 10 . . . **Pepita Sarazena & Jose Luis Rodriguez appear** in "Dance and Music of Spain" Dec. 30 at the 92nd St. YMHA.

Carmen de Lavallade & Alvin Ailey appear with folksinger Brother John Sellers and the Howard Roberts Chorale for 2 perfs. Dec. 10 at the W. Side YWCA. Program featured 3/NY premieres: Ailey's "Gillespiana" and "Odes and Homages," and "Letter to a Lady," a new solo for Miss de Lavallade by **John Butler.** In co.: **James Truitte, Don Martin, Herman Howell, Thelma Hill, Elle Thompson, Myrna White, Minnie Marshall.** Also on bill are "Roots of the Blues," "To Jose Clemente Orozco," "Revelations" and "Creation of the World."

DANCERS OF BALI RETURNING

ANTA is sponsoring the return visit of the **Dancers of Bali & the Tabanan Palace Gamelan** (Orchestra), who begin a tour of the USA and Canada with a Jan. 12-28 engagement in Chicago. Producer is **Paul Szilard,** who recently was in Bali to attend to staging and to supervise preparation of new scenery and costumes. Headed by **Mario and I Gusti Raka,** the co. is essentially the one seen here in 1957. 4 new numbers have been added to the presentation, including a dance-play employing giant puppets. Engagements have been set in Detroit, Los Angeles, San Francisco and Seattle, with a New York run planned in the spring at the end of the tour.

COAST TO COAST

Following their engagement with the Detroit Symph., **Nelle Fisher & Co.,** along with Cincinnati dancers Miss Fisher has trained for the Cincinnati Opera, appear Dec. 15-16 in Cincinnati in "Ballet Carnival," a program consisting of Miss Fisher's "Masquerade," "Round-Up," "Reflections on the River," excerpts from "Aida" and "The Littlest Circus," **NYC Ballet** stars **Patricia Wilde & Edward Villella** guest. On Dec. 17 co. goes to Port Huron, Mich., for a concert with Hartt Woodwind Quintet. At presstime negotiations were in progress for a NYC Christmas season of **"The Littlest Circus."**

Philadelphia Lyric Opera Ballet, dir., **Barbara Weisberger** debuted Nov. 10 in "Faust" choreographed by **Francisco Moncion.** Additional perfs, are scheduled in Feb. and on Jan. 1 the co. plans to open a school. **George Balanchine** is artistic advisor to the co. . . . Chicago jazz choreographer **Gus Giordano** has just completed a TV commercial for F & F Coughdrops . . . **NORD (New Orleans Rec. Dept.) Ballet** does "Nutcracker" and dances from "Amahl & the Night Visitors" Dec. 28 with NORD Opera and New Orleans Symph. . . . Okla. U. ballet profs. **Yvonne Chouteau & Miguel Terekhov** choreographed "Die Fledermaus" with advanced students in the corps. Perfs. were Nov. 16-17 . . . Following their tour with **Zachary Solov Ballet Ensemble, Michael Maule & Birgitta Kiviniemi** have holiday perfs. of "The Nutcracker" in Salt Lake City.

SF's Contemporary Dancers perf. Nov. 30 Dec. 1-2 at the Dance Center in premieres of "Bachiana" to a Bach score and "Tree of Night" . . . **Joseph Gifford Dance Theatre** appears Dec. 2 at the State U. of NY at Cortland. Gifford is Asst. Prof. of Dance in Div. of Theatre Arts at Boston U. . . . H'wood-Las Vegas revue producer **Barry Ashton** has bought rights to the title "Ziegfeld Follies" from actress Billie Burke, Florenz Ziegfeld's widow . . . **Flower Hujer** gives lecture-demonstration, assisted by **Greti Bauer & Louis Falco,** on ballet & modern technique Dec. 7 at La Salle College, Phila.

Delay of opening date of **Ballet Russe de Monte Carlo** tour made it possible for **George Zoritch** to partner **Marina Svetlova** on her fall tour. During Nov. he was also able to work in teaching master classes at many schools in the Midwest and South along the route . . . **Harold Lang** has been starring with a non-professional co. in a run of "Pal Joey," due to continue through Dec. 2 at Ford's Theatre in Baltimore. He was Joey in the B'way revival in 1951-52 . . . For the 14th consecutive year the Ringling Bros. Circus will be staged by **Richard Barstow.** Rehearsals begin in late Dec. for a Jan. opening in Fla. . . . **Teresa y su Compania Espanola** leave Dec. 3 for 2nd half of Eastern US fall tour.

In its Children's Concert series at the Acad. of Music, the Phila. Orch. has presented another ballet work, "Shenandoah Holiday," to a Jean Reynolds Davis score especially commissioned by ASCAP. It was danced Nov. 11 by **Devon Festival Ballet,** dir., **James Kenny** . . . Concluding the 6-week series of dance lectures sponsored by LI Chapter of ANTA will be a lecture-demonstration on pantomime Dec. 3 by **Lotte Goslar.**

The **Filipinescas Dance Troupe,** after a successful 6-mo. tour of Europe flies to NYC the 1st week in Dec. The co., directed by **Leonor Orosa,** performs Dec. 13 & 14 in Washington, DC, then flies to Honolulu for a Dec. 19-20 engagement there. **S. Hurok** is interested in touring Filipinescas (not to be confused with Bayanihan Co. being presented here by Columbia Artists Mgt.).

AROUND NEW YORK

Alexandra Danilova was one of the honor guests at the Fragrance Foundation's Thanksgiving Luncheon Nov. 21 at the Pierre. . . . Ballet training for young people got a great free "plug" when the Bankers Trust ran a large ad for savings accounts in all the NYC papers. Beneath an appealing photo of two girls in practice clothes peeking into a studio ran the legend: "Tomorrow's prima ballerinas dance today at NY's ballet schools for talented young artists. NY offers many opportunities like this to youngsters who show promise in all fields. Some are free. Others cost money. Don't let lack of funds prevent your children from pursuing their chosen career . . ."

A Nov. exhibit of recent paintings by **Eugenie Schein** was held at the Barzansky Gallery. Miss Schein formerly headed dance dept. at Hunter College . . . **Mariquita Flores** was scheduled to open Nov. 23 at La Zambra . . . **Nala Najan & Sasha** perform their "Suite of Kathak Court Dances" at the Imperial Ball Dec. 7 at the Plaza. Najan's "Dance Rhythms of India" program was presented by the India Student Assn. at Int'l House Nov. 18 in Phila.

Leading Spanish dancers and musicians participated in a Nov. 18 benefit at Manhattan Center for **Juan Martinez,** noted guitarist and former dancer, now seriously ill at St. Vincent's Hospital . . . Bob Dixon's WCBS radio show Nov. 7 featured **Gerald Arpino & Francoise Martinet,** who discussed ballet training for children and answered phoned questions from listeners . . . **Jerome Robbins** represented dance in a special panel discussion held by AGMA Nov. 10 on the topic "Performing Abroad for our Country."

John Smelko is stand-by for **Tommy Rall** in the hit B'way musical, "Milk and Honey" . . . Dean David Crane, toddler son of **Sieglinde & Dean Crane,** was on the Nov. 5 "Candid Camera" program . . . **Paul Draper** taught Nov. 12 class for Jr. Dansnotators at **Dance Notation Bureau** . . .

"The Bible and the Dance" was subject of

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lecture by **Ruth St. Denis** scheduled Nov. 29 at Spencer Memorial Church in B'klyn. Miss St. Denis has been giving a series of Tues. night seminars, sponsored by Adelphi College, at 15 W. 67 on "How to Organize a Rhythmic Choir." Final event is Dec. 5. A similar series at the College in Garden City concludes Dec. 7 . . . **Folk Dance House** has issued a set of Philippine Folk Dance Records supervised by **Francisca Aquino** . . . **Irine Fokine Ballet Co.** presents 2 new works by Miss Fokine, "Lyric Suite" to Grieg music and "Bacchanale" to a Glazunov score on Dec. 2 & 9 at Fair Lawn (NJ) HS . . . "Toinette," off B'way musical was choreographed by **Harry Woolever** . . . New home for the **Story-Time Dance Theatre** is at 100 High St., Leonia, NJ.

TELEVISION TOPICS

Margot Fonteyn & Michael Somes appear on Bell Telephone Hour's Dec. 8 program, "Designs in Music," to be aired on NBC. They're coming from England specifically for the program . . . "Chicago and All That Jazz," a TV survey of the jazz situation in that city during the 20's, scheduled on NBC Nov. 26, featured **The Jazz Dancers, Al Minns & Leon James** . . . **Tony Charmoli**, Dinah Shore's longtime dance dir., returns to choreograph her show for the first time this season, Dec. 1 on NBC . . . **Carol Haney** was dance star on NBC's Nov. 23 color special, "Home for the Holidays" . . . ABC spec. slated for Nov. 30 features **Bobby Van** in "Yves Montand on B'way" . . . **Bill Foster** choreographed "Old-Fashioned Thanksgiving" spec starring, among others, **Eddie Foy** and scheduled for Nov. 21 on ABC . . . **Gwen Verdon** set to appear on Perry Como's Thanksgiving program Nov. 22, NBC.

NETTLES HOME FROM OSLO

Gene Nettles is back home from Norway and remains here until spring. He is again teaching in Princeton and is taking over **Bob Haddad's** New Rochelle classes while Haddad is choreographing an industrial show. Nettles has been invited by **Joan Harris**, new dir. of **Norwegian Nat'l Ballet**, to choreograph a jazz work next year. First he goes to Copenhagen to do a film. In Oslo, he did full show at Chat Noir, which celebrated theatre's 50th Jubilee, and choreographed a satirical spy film as well as "Napoleon in New Orleans" for Norwegian Nat'l Theatre. (See feature on Nettles in June '61 issue.)

PUBLICATION NEWS

Among the dance personalities to be spotted in photos illustrating **Patrick Dennis'** best-seller, "Little Me," are **Shaun O'Brien, Katherine Sergava, Dody Goodman, Edward Bigelow, Leslie Copeland, Deni Lamont, Sara Tetlow, Roland Vasquez & Vincent Warren.** Photos are by **Cris Alexander**, a former dancer.

Dec. edition of Dance Perspectives is labelled "Days of Divine Un-Discipline" and contains commentary by **John Martin** on Thomas Bouchard's photos of modern dance in the 30's . . . **Maria Tallchief** appears as the Gypsy in **George Balanchine's** "Le Baiser de la Fee" on the cover of the Nov. Book Buyer's Guide. "Bird of Fire," **Olga Mynard's** bio of Maria published by Dodd-Mead was featured in the book trade publication.

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"DANCE IN EDUCATION" CONFERENCE

Fourth annual Dance Conference of the Westchester County **Dance in Education Fund (Steffi Nossen**, exec. dir.) will be Dec. 27 at the Henry Hudson Hotel in NYC. For the assemblage of students and professionals representing colleges throughout the country, morning master classes will be given by **Norman Walker**, modern dance instructor at the H.S. of Performing Arts; **Meir Ovadia**, Inbal dancer currently on B'way in "Gideon"; and jazz teacher **Bob Audy.** Following luncheon, at which NY Herald Tribune dance critic **Walter Terry** will be speaker, the **Steffi Nossen Dance Co.** will perform "Concerto in D Minor" (Vivaldi), and **Indra-Nila** will appear in 6 Hindu solos. Info: 3 Winged Foot Drive, Larchmont, NY.

PERSONALS

Choreographer-director **Hanya Holm** is a grandmother again with the arrival Nov. 2 in NYC of a 2nd daughter to **Mr. & Mrs. Klaus Holm.** He is a theatrical designer . . . **Belinda Wright & Jelko Yuresha**, both with London's Festival Ballet, were married Nov. 5 . . . **Rosemary Lindsay**, former Royal Ballet soloist, and William Bundy, Covent Garden stage dir., became parents in London Nov. 4 (the same day as Princess Margaret's blessed event) . . . **Brenda Taylor** & Royal Ballet principal **Desmond Doyle** became parents at the end of Oct. . . . Kim Laurie Roger was born Oct. 2 in Washington, DC. She is the daughter of dancer-choreographers **Gioconda & Raul Roger.**

Carol Brotherton & Robert Hanlin, instructors at the Ziceva Ballet School in San Mateo, Calif., are due to be married in June. Both were formerly with Ballet Theatre . . . Between a rehearsal and a perf. Nov. 6 in Scottsville, Ky., American Ballet Theatre dancers **Joseph Carow & Mary Gelder** took time out to get married.

Jean McCracken, noted musical comedy dancer-actress, died Nov. 1 at her home in NYC. She had been suffering from a heart condition for the past 7 years. In 1943 she was billed as "the girl who falls down" in "Oklahoma!" and overnight won fame as "an enchanting new talent with a flair for puckish comedy." A dancer from the age of 5, Miss McCracken studied with Catherine Littlefield in her native city of Philadelphia. She came to NYC as one of an initial group of scholarship students at the School of American Ballet. Her debut was with the American Ballet in the

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NYC DECEMBER CALENDAR

through Dec. 3, **Mazowsze Polish Song & Dance Co.**; City Center

Dec. 1, **Folk Song & Dance** (Italian Folklore Soc., Ukrainian Dnipro Dancers); Cooper Union Aud.; 8:30

Dec. 2, **Brooklyn Ballet Co.**; Brooklyn Academy Music Hall; 8:30

Dec. 3, **Bennington College Dance Recital**; 92nd St. Y; 2:30

Dec. 5.-Feb. 4, **New York City Ballet**; City Center

Dec. 9, **Norman Walker & Co.**; Hunter College Playhouse; 8:30

Dec. 10, **Fred Berk Dance Theatre** (Channuka children's program); 92nd St. Y; 2:30

Dec. 10, **Alvin Ailey & Co., with Carmen de Lavallade**; Clark Center Aud. of West Side YWCA; 2:30, 8:30

Dec. 10, **N.Y. Ballet Club** (Antony Tudor, guest speaker); Academy of Ballet Perfection; 3:15

Dec. 11, **Indrani & Co.**; 92nd St. Y; 8:30

Dec. 15, **Felix Fibich & Co.** (Israeli & Chassidic dances); Cooper Union Aud.; 8:30

Dec. 16, **Bob Cohen & Judith Janus** ("Songs That Dance" children's program); P.S. 198; 10:30

Dec. 23, **Ruth Currier & Co.**; 92nd St. Y; 8:30

Dec. 26, 28-30, **Merry-Go-Rounders** (children's program); Manhattan P.S. 44; 2:00
Dec. 27, **Merry-Go-Rounders**; Yeshiva of Flatbush; 1:30

Dec. 28, **Paper Bag Players** (children's program); Bronx House; 2:00

Dec. 29, **Bob Cohen & Judith Janus** ("Songs That Dance" children's program); East N.Y. YMHA, Brooklyn; 2:00

Dec. 30, **Pepita Sarazena & Jose Luis Rodriguez**; 92nd St. Y; 8:30

ON TOUR DEC. 10-JAN. 10

Ballet Russe de Monte Carlo: Dec. 24 (mat & eve), 25-28, 30-31 (mats & eves), Chicago; Jan. 1 (mat & eve), Milwaukee; 2, Appleton, Wis.; 3, Green Bay, Wis.; 4, Madison; 5, Des Moines; 6, 7 (mat), Kansas City; 8, Omaha.

Leningrad Kirov Ballet: Dec. 8-17, Chicago.

Chicago Opera Ballet: Jan. 8, Kalamazoo; 9, Terre Haute; 10, Evansville, Ind.

Bayanihan Philippine Dance Co.: Dec. 10, New Orleans; 11, Lafayette, La.; 12, Shreveport; 13, Ruston, La.; 14, Port Arthur, Tex.; 15, Houston; 16, Lake Charles, La.

Mazowsze Polish Song & Dance Co.: Dec. 9-10, Boston; 12-13, Toronto; 14-15, Montreal.

Filipinescas Dance Troupe: Dec. 13-14, Washington, D.C.; 19-20, Honolulu.

Royal Winnipeg Ballet: Jan. 3-4, Edmonton; 5, Calgary; 8-19, Victoria; 10-11, Vancouver.

Myra Kinch & Co.: Dec. 9, Seagate, L.I., N.Y.; 12, Stroudsburg, Pa.; 14, Philadelphia; Jan. 8, Putnam, Conn.; 9, Concord, N.H.

Allegro American Ballet Co.: Dec. 10, Midland, Mich.; 12, Traverse City, Mich.; 13, Ludington, Mich.; 14-15, Grand Rapids.

Merce Cunningham & Co.: Dec. 8, Mt. Holyoke Coll., South Hadley, Mass.; 11, Springfield, Me.

Helen Tamiris-Daniel Nagrin Co.: Jan. 9-10, Alfred, N.Y.

Felix Fibich & Co.: Dec. 10, Montreal; 23, Boston.

Aviv Th. of Dance & Song (Frances Alenikoff): Dec. 6, Holyoke, Mass.; 17, Atlantic City, N.J.; Jan. 6, Fairlawn, N.J.

Anne Wilson: Dec. 11, Pittsburgh; 14, Danbury, Conn.; 21, Baltimore; Jan. 5, Worcester, Mass.

The Paper Bag Players (children's program): Dec. 16, Wantagh, L.I., N.Y.; 17 (mat), Rye, N.Y.; Jan. 6 (mat), Tarrytown, N.Y.

Merry-Go-Rounders (children's program): Dec. 9 (mat), Fairlawn, N.J.; 16 (10:30 a.m.), Old Westbury, L.I., N.Y.

season of 1934-35. Before World War II she toured Europe with the Littlefield Ballet. At the Radio City Music Hall she was a Rockette, and later a member of the Corps de Ballet. In 1942 she joined Eugene Loring's Dance Players, in which her best role was the Mexican sweetheart in "Billy the Kid." After "Oklahoma!" she scored again in such B'way musicals as "Billion Dollar Baby," "Dance Me a Song" and "Me and Juliet." She appeared in 2 Warner Bros. films, "Hollywood Cantgen" and "Good News." In straight drama, she had roles in "Galileo," "The Big Knife," "Angel in the Pawnshop" and "The Infernal Machine." Her marriages to dance-author Jack Dunphy and director-choreographer-dancer Bob Fosse ended in divorce.

Michio Ito, internationally known Japanese dancer, director and teacher, died of a cerebral hemorrhage Nov. 6 in Tokyo. He was 67 years old. After performing in Germany and England, Ito was brought to the USA during World War I to choreograph for Florenz Ziegfeld. The two never came to an agreement, however, as Ito considered the Follies "too commercial." In the 1920's he was associated with the Theatre Guild and with John Murray Anderson in productions of the "Greenwich Village Follies." His prod. of "Players from Japan" was presented on B'way in 1930. Ito was most recently in the USA two years ago in connection with a Las Vegas show.

Mary Corbett Burns, noted ballet teacher in the Boston area, died Oct. 28 in Cambridge, Mass., at the age of 52. A former dancer, Mrs. Burns had appeared in musicals during the 1920's with her two sisters". . . Painter-illustrator-designer

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wish to acknowledge their appreciation to the ELWOOD EMERICK MANAGEMENT and to wish Mr. Emerick and his staff a Merry Christmas and a very Happy New Year.

Marcel Vertes died Oct. 31 in Paris at the age of 61. Among his ballet designs are the sets and costumes for American Ballet Theatre's prods. of "Bluebeard" and "Helen of Troy."

REGIONAL BALLET-U.S.A.

As usual, December is "Nutcracker" time. **Kansas City Civic Ballet** joins Kansas City Civic Orch. for Dec. 3 perf. of "Nutcracker, Act. II." Featured as Sugar Plum Fairy and Prince are **Eileen Hertzel** and **John Desiderio** . . . 75 Denver area dancers will participate in the **Colorado Concert Ballet's** Dec. 16-17 complete "Nutcracker," staged by **Tom Reed.** He dances the Prince, with other leading roles assigned to **Judi Cass, Shannon McKelvy, Penne Mende, Nancy Fullenwider, Ken Reeves,** and **Rodney Texas** . . . The **Memphis Civic Ballet's** complete "Nutcracker" is scheduled for week of Dec. 13 . . . Dec. 13 the **Ballet de la Nouvelle Orleans** joins the New Orleans Jr. Philharmonic for "Nutcracker" excerpts, and on Dec. 30 the co. dances the entire ballet, staged by artistic director **Gayle Parmelee** . . . a "Nutcracker" Suite" has been staged by **Iris Merrick,** director of the **Westchester N.Y. Ballet** for Dec. 28 perf. at the White Plains County Center. The program also includes Miss Merrick's "The Secret River," with score by **Norman Leyden,** dir. of the Westchester Youth Symph., which shares the program. On Dec. 29-30 the Ballet does a pair of matinees in its own theatre, the Beachwood, Scarborough, N.Y.

Atlanta Civic Ballet, which has so far scheduled 11 perfs. for the coming season, adds 3 new works to its repertoire: "Soliloquy" by co director **Dorothy Alexander,** "Fate" by **Robert Barnett,** and "Three Little Horses" by **Dorothy Allen** . . . During a week-end visit with Atlanta Civic's **Nana Dishion, George Zoritch** gave classes to the ACB, the **Decatur Civic Ballet,** and the **Atlanta Concert Group.**

More than 60 dancers turned up for the Nov. 12 auditions of the **New England Civic Ballet** of Boston. Auditions were conducted by **James Capp** of Ballet Russe de Monte Carlo; judges were **Dr. Harold Ehrensperger,** director of the Theatre Arts Div. of Boston U; **Russell Curry,** and **Ron Greenwood.** New England Civic alumni entering professional ranks this year: **Robin Adair** (Ballet Russe de Monte Carlo),**Robert Avian** ("Carnival" nat'l co.), **Ann MacPherson** ("My Fair Lady" nat'l co.).

Feature of the **Illinois Ballet's** Dec. 3 perf. in Chicago will be premiere of "Thais," staged by resident choreographer **Dom Orejudos,** with costumes by James Estes and decor by William Schermer. Completing the program will be "The Stone Medusa," also by Orejudos, **Ray Powell's** "One in Five," and the "Don Quixote Grand Pas de Deux."

City Center Ballet of Tampa, Fla. dances Dec. 29 in "Mozartiana" and "The Nutcracker," both choreographed by co. director **Gerald Pascual.** He is also staging a 3-act "Coppelia" for the **Civic Ballet of Central Florida** (Orlando).

The Andahazy Ballet Borealis of St. Paul makes its second annual appearance on the Celebrity Series in a Petipa-Fokine-Balanchine program consisting of "Sleeping Beauty, Act III," "Scheherazade," and "Serenade." The co's artistic directors, **Lorand Andahazy** and **Anna Adrianova** are featured in the first two ballets. Their son, **Lorand Jr.,** appears in "Serenade," along with **Judann Lynn, Patricia Garland,** and **Eugene Koeck.**

The **Concert Ballet Group of Tacoma** again joins with other local ballet groups for the Seattle Park Dept's Dec. 26 showcase. Accompanied by the Seattle Symph, the program is backed by approx. $3,000 in city funds. The Tacoma group also journeys to Enumclaw, Wash. for a mid-Dec. program sponsored by the Ladies Music and Art Club.

Ballet la Jeunesse celebrates its third anniversary with a Dec. 16 appearance at the Assistance League Playhouse, Hollywood. Premieres of a Kabalevsky "Youth" Concerto and "Sketches," both by co. dir. **Natalia Clare,** are planned. Featured dancers include **Laurie Sibbald, Laura Lamb, Sigrid Pedersen, Noel Parenti, Barbara Rogger, David Sutherland,** and **Robert Morrow.**

New feature of the **Southeastern Regional Ballet Festival** to be held March 23-25 in Orlando, Fla. will be a dance forum — an hour devoted to experimental works followed by discussion and an hour of standard ballets in whole or part.

Ottawa Little Theatre's Dec. production of "The King and I" has choreography by **Nesta Toumine,** director of the **Classical Ballet Concerto Co.** . . . **Philadelphia Civic Ballet's** Dec. 9 children's Christmas program will be presented twice in the auditorium of the Strawbridge & Clothier Dept. Store . . . Annual Christmas concert of the **Grand Forks N.D. Ballet** premieres "White on White" by **Rogers Barnes** and "Zenia" by **James Garland** . . . **Mid-Hudson Regional Ballet** of Poughkeepsie, N.Y. plans to present "Adeste Fidelis" and "Chanukah" on holiday programs throughout the school system . . . The **Asheville N.C. Ballet Guild,** which recently sponsored a master class by George Zoritch and **Marina Svetlova,** plans two holiday offerings, a series of circus divertissements for a charity ball and a program of danced Christmas carols for the benefit of the Young People's Guild of St. Mary's Church.

Alexi Ramov, dir. of the **Scranton Ballet Guild,** choreographed Dec. 1-3 perfs of "Bells Are Ringing" for U. of Scranton . . . **Tri-City** (Schenectady) **Ballet Guild's** second appearance on Expedition 13, new TV series designd to promote interest in the arts, was Nov. 13, when they offered "The Wizard of Oz" . . . **Children's Ballet Theatre,** junior co. of the **Erie Civic Ballet,** joined the Erie Philharmonic for Nov. 18 Youth Concert. Premiered was "Fun at the Fair," staged by **Patti Decara** . . . **Mia Slavenska** was guest choreographer for the Nov. 18 perf. of the **State Ballet of Rhode Island.** Leading dancers were the co's directors, **Herci** and **Myles Marsden** . . . Nov. 19 Tenth Anniversary Gala of the **Louisville Civic Ballet** included premieres of 2 new works by artistic dir. **Fernand Nault:** "Giocoso" and "Latin American Symphonette." Nault also staged "Giselle" for the occasion. Among leading dancers were **Jean Lee Schoch, John Whittenberg, Constance Phelps, Bill Lee Weber, Bette Weber Flock, Joy Williams, Jude Paul,** and **Larry Dalhover** . . . Ten members of the **Suncoast Ballet** of St. Petersburg, Fla., appeared Nov. 24 in the Bel Canto Opera Assn's "Faust." Dances were staged by **Pauline Buhner** . . . For the second consecutive year, the **Dade Civic Ballet** of Fla. received the Parents' Magazine group achievement award for outstanding public service through ballet education.

Cleveland's **Hippodrome Ballet** (formerly Cleveland Ballet Theatre Co.), directed by **Ruth Pryer,** has a new choreographer, **Charles Nicoll.** Two of his works, "Anatomy of Jazz" and "A Sparkin' " are now in rehearsal . . . **Rudite Irbe** of the **Cleveland Ballet Center Co.** has received a Ford Foundation Scholarship to study at the School of Amercian Ballet.

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Bette Frey, director of the **Bartlesville, Oklahoma, Ballet Club**, is piloting a plan for the formation of Jr. Dance Clubs under the auspices of the Nat'l Federation of Music Clubs. Regional ballet cos, may join as units.

For addit'l news of regional cos. see reports from San Francisco Bay Area, Wash., D.C., Dallas. Flash! At presstime word came from Louisville that Jean Lee Schoch, the Giselle in the 10th Anniversary Gala, twisted a ligament and bruised her foot in final rehearsal. With a Dr. in constant attendance, she went on, dancing in soft slippers, and gave a perf. that had the audience of 1,700 cheering.

PEARL PRIMUS LAUNCHES AFRICAN PROJECT

The Rebekah Harkness Foundation (who made possible Jerome Robbins' European tour) will sponsor **Pearl Primus'** 3-mo. concert tour of Africa with **Percival Borde** and musician James Bey. Purpose of the tour is to further native cultures through dance, working with existing art forms and supplementing them with professional dance experience. The troupe plans to spend 2 weeks each in Senegal, Mali, Guinea, Sierra Leone, Liberia, Ivory Coast, Ghana, Togoland, Dahomey, Nigeria Cameroons, Union of Central African Republics, & Ruanda Urundi organizing dance perfs. with local talent and performing themselves.

Miss Primus plans to learn from African leaders how the US can assist the cultural development of African countries and to investigate performing groups for future presentation in the US. Tour begins in mid-Dec.

SCHOOLS AROUND THE COUNTRY

San Diego Ballet School held its 1st auditions Nov. 4-5. Winning basic scholarships were 10-year-olds **Barbara Jean Martin & Suzanne Rynerson, Jon Blake**, 18, and **Patrice Marks**, 15, won in the advanced division and will become members of the **San Diego Ballet** while studying . . . Dance teaching staff for coming season at **New Hope Academy of Perf. Arts** in Bucks County, Pa.; **José Limon**, modern dance; **Luigi (Eugene Louis)**, jazz; **Irene Apinee & Jury Gotshalks**, ballet . . . The **Frank Rey Dance Theatre** in Tampa, Fla., holds a 2-day material session in ballet, tap, jazz & Spanish for teachers & students Dec. 27-28. Faculty is **Elisa Stigler, Ella Mae Richard, Dorothy Bunting** & Mr. Rey.

In San Leandro, Calif., on Nov. 26, "Les Sylphides" was due for its 1st perf. in an alley. In conjunction with festival opening a Beaux Arts center, dancers from **Suzanne Gibson's Ecole de Ballet** were scheduled to perf. the classic in the alley adjoining the Center's garden. The school is to be located in the Center . . . **Hazel Chung** has received a Rockefeller grant enabling her to do special work at UCLA. Her activities will include some teaching, the notation of Indonesian dances and work with Balinese Gamelan music . . . **Merce Cunningham** gives 2 afternoon master classes in modern dance Feb. 23-24 on the Berkeley campus of the U. of Calif. . . . The **Geraldine Lennox Dance Studio**, St. Petersburg, Fla., has a new location — in the Tyrone Gardens Shopping Center . . . The 2nd Sat. of each month NYC teacher **Mary Anthony** is giving master classes for the **Cleveland Modern Dance Assn.** at ILGWU Hall. She has morning groups for children aged 6 to 8 and aged 9 to 12, plus afternoon classes for adults.

SCHOOLS AROUND NEW YORK

At the **Martha Graham School** the **Jill Ann Barris** Fund has been established by Frances and Max Barris for scholarship and maintenance of some talented student in financial need. The Fund was named by Mr. & Mrs. Barris for their 17-year-old daughter, who was killed last summer in an accident. As a young girl she had been taken by her parents, admirers of Miss Graham's work, to a Graham concert. She became an ardent fan and never missed a subsequent season. She had never known Miss Graham personally, but was to have entered the school on Oct. 25, her 18th birthday.

Mia Slavenska is now teaching daily ballet classes at her new studio at 940 B'way (at 26th St.) . . . Bene Ballet Workshop of the **Bene School of Classical Ballet** in B'klyn gave a free mat. perf. Dec. 28 at the B'klyn Museum . . . **Jewish Dance Div. of the 92nd St. YM-YWHA**, dir. by **Fred Berk**, presents a 3-day Israeli Folk Dance Workshop Dec. 26-28 with instruction by **Ayalah Gorenstein, Hadass Badouch** & Fred Berk and a Chanukah Dance Program Dec. 10 (mat.).

"Use of Dance With the Emotionally Ill" was the topic of **Marion Chace** at a Workshop entitled "Experience in Art Forms for Psychiatric Staff" Nov. 15 at the Turtle Bay Music School. Miss Chace is Dance Therapist at St. Elizabeth's Hospital in Washington and Chestnut Lodge, Rockville, Md. She regularly conducts Workshops for the Turtle Bay School . . . **Edith Stephen** plans a Dec. 3 reception to celebrate the opening of her new studio at 180 7th Ave. So. Registration continues through Dec. 9.

A Contemporary Arts Conference Nov. 3-5 at Vassar College included a discussion by **Helen Tamiris** with demonstration by **Daniel Nagrin** of trends in modern dance. The **Vassar Dance Group** also performed. Conference was part of Vassar's Centennial celebration . . . **Bruce King** returns from Europe to begin his 2nd season of dance classes for boys at **Adelphi College's** Children's Centre for Creative Arts. On Dec. 16 the Centre has a day honoring **Ruth St. Denis**. Presentations will include a new Bruce King work to Ravel's "Mother Goose Suite" and a Ruth St. Denis film produced by **William Skipper**.

CHICAGO NEWS

Ballet Theatre's 3 perfs., Nov. 11-12 left people clamoring for more. The final full house in McCormick Place theatre shouted itself hoarse for **Lupe Serrano & Royes Fernandez** in "Don Quixote" pas de deux. I was one of the many who groaned, "What, again?" when it was announced but in this case it wasn't the dance, but the dancers that mattered. High points were Lupe Serrano in those terrific pas de chat in the solo variation and Fernandez sailing around 4 times per pirouette, his working leg straight out in a true grande seconde.

Harald Lander's "Etudes" sent all the ballet kids back to the studios to try that tricky fouetté turn **Toni Lander** reeled off. Miss Lander is now the measure of virtuosity in Chicago. "Billy the Kid," an old chestnut on paper, proved on stage to be what it is, one of the greatest modern ballets. **John Kriza** has grown in stature with the role and the co. makes the various episodes as clear, if not clearer, than in many seasons.

The **Bayanihan Philippine Dancers'** perfs in McCormick Place proved charming. Experience has made the troupe more polished and yet has not

(Continued on page 137)

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RECORDS FOR DANCE

BY ROSALYN KROKOVER

Christmas is here again. For those who have records in mind, there are the many that have been mentioned here, plus a varied list we haven't gotten to yet.

On top of the list is a new and up-to-date recording of that magnificent de Falla score, *The Three Cornered Hat*, conducted by Ernest Ansermet and played by L'Orchestre de la Suisse Romande. Ansermet's previous recording dated back to the mono days and had Suzanne Danco, the French soprano, in the vocal part. The new recording (London CM 9292, mono; CS 6224, stereo) has the lovely Spanish mezzo-soprano Teresa Berganza as vocal soloist.

The Three Cornered Hat (Le Tricorne) was the Massine ballet that made such a big splash back in 1919 when it was presented by the Ballets Russes. Diaghilev assembled a brilliant array of artists for it. Picasso designed the set and costumes, and Karsavina danced the leading role. None other than the conductor of the present recording, Ernest Ansermet, was on the podium for the premiere.

That makes this set doubly worthwhile. For not only is it a beautiful performance of a gorgeous score, but it is also definitive. There is plenty of excitement in Ansermet's interpretation. But the excitement is not nervous tension. It is always completely controlled by a hand and a mind that know what it is all about. Since the ballet is no longer in the repertoire, this record is the next best thing to a stage performance. For a bonus, there is the Interlude and Dance from *La Vide Breve*.

While on the subject of Ansermet, there is another recording of selections by Ravel (London CM 9279, mono; CS 6210, stereo) that is worth consideration. The disc includes the second *Daphnis et Chloe Suite*, *Alborada del Gracioso*, *Le Tombeau de Couperin* and *Valses Nobles et Sentimentales*. Except for *Daphnis*, all of these pieces were originally written for piano and then orchestrated by Ravel. This is all highly danceable music, expertly played.

A younger conductor who spends most of his time with the dance, and has the rapport that is so necessary, is Robert Irving, the conductor of the New York City Ballet. The most interesting of his recent

releases is a disc of Glazounov's *The Seasons* (Capitol P 8551, mono; SP 8551, stereo), with the Concert Arts Orchestra. This ballet was premiered in 1900 when the St. Petersburg Ballet was headed by the great Marius Petipa. Not only did the master himself choreograph this particular score, but it was dedicated to him by the composer.

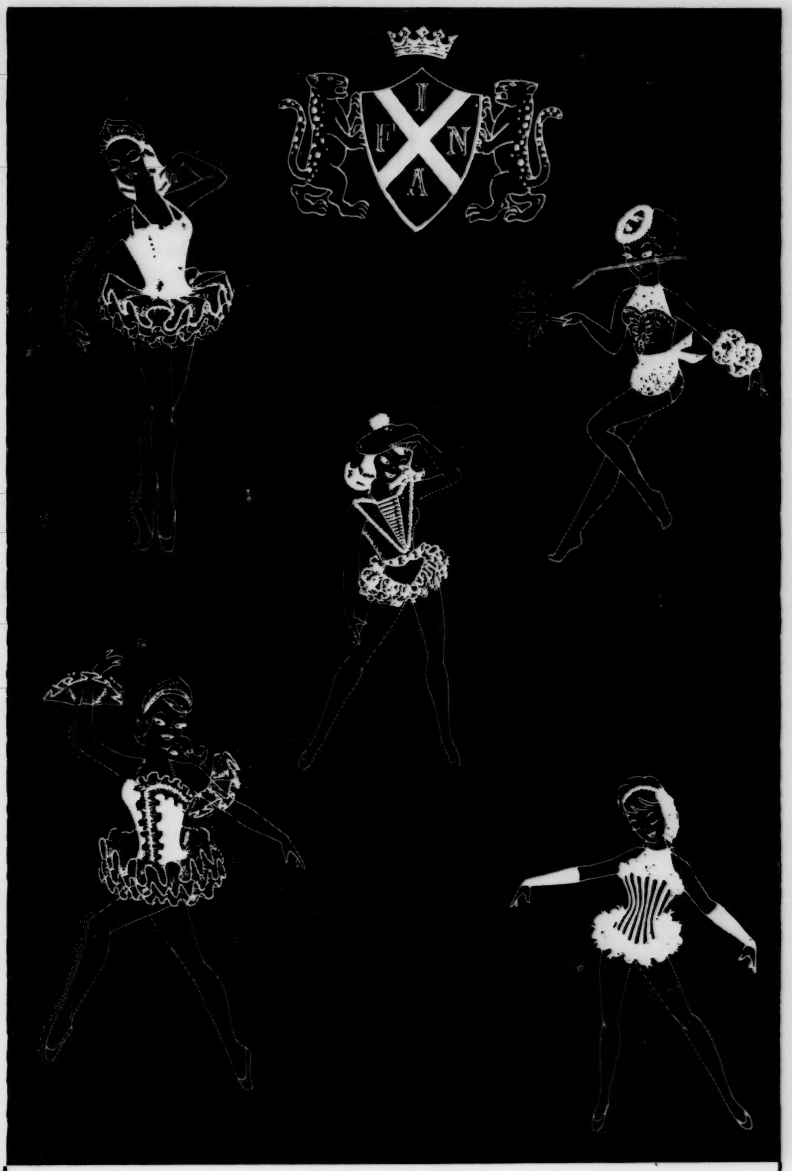
The Seasons has never been performed in its entirety by a major company in this country. A part of the music was used in *Snow Maiden*, choreographed in the 1940's by Nijinsky for the Ballet Russe de Monte Carlo. Also the music for the Royal Ballet's *Birthday Offering* comes from this score. This is music in the Tchaikowsky tradition, but without his genius. The music has its charm, though, and Irving gives it just the right lift. He also captures the spirit of excerpts from Delibes' *Coppelia* and *Sylvia* (Capitol G 7245, mono; SG 7245, stereo). A special feature of this disc is the violin solo by Yehudi Menuhin.

Those who were fascinated by Remi Gassman's music to Balanchine's *Electronics* will be happy to know that the score is now available on records (Westminister 18962, mono; 14143, stereo). Also on the disc are five improvisations on magnetic tape by Oskar Sala. Dancers who like to work in this medium should find the improvisations very rewarding. Each one lasts about three or four minutes.

And finally there is another record of José Greco and His Dance Company — Spanish Songs and Dances in Motion (Columbia ML 5665, mono; MS 6265, stereo). This is a real production record. In addition to Greco's company of singers, dancers and guitarists, there is also the Orquesta de Conciertos de Madrid, under the direction of Roger Machada. The disc is a lively replica of the stage performances.

IN THE NEWS

***ANCER-PAINTER:** The paintings of NYC allet dancer Francisco Moncion were exibited in a one-man show, Oct. 29-Nov. 4, in The Studio Gallery, Alexandria, Va. n Nov. 10, Moncion had another preiere — his choreography for the Phila. yric Opera's "Faust."*



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LOOKING AT TELEVISION

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It was a glorious month for girl watchers of the dance persuasion. One could feast one's eyes on Barrie Chase, Gwen Verdon, Carla Fracci, Rita Moreno, and the girls touched by Flo Ziegfeld — among them Marilyn Miller, Ann Pennington and Gilda Gray.

This was also the month for first-rate television choreography. Top honors go to Danny Daniels, Bob Fosse and Tony Charmoli. And at the risk of being monotonous, I must again mention Peter Gennaro of the Perry Como show, this time for his *West Side Story* number for Rita Moreno.

Best things first, and we'll start with the Danny Daniels "Trains" ballet on the November 6 Danny Kaye show. Kaye had indulged in charming metaphysical whimsies, touching on questions of personal identification. That is a heavy-handed way of referring to his excursion into the "isness" of people and things. From that he wandered into associating personalities with things, and suddenly there were the twelve dancers making like trains. We have all seen lines of girls, arms interlocked like pistons, feet shuffling like trains chugging into a station. Daniels didn't chug within a mile of these clichés. His six boys and six girls whooshed by at a run and leap, jumped into one another's arms, wriggled a bit, twitched a bit, sprang, ducked, charged headlong. This was high-powered, diesel-engine stuff, exciting as well as descriptive.

The train ballet was preceded by another excellent dance in which Danny Kaye, perturbed about his above-mentioned 'isness," participated delightfully. The patterns of the dance, the individual movements, had freshness of invention.

Daniels also was represented on Great Music From Chicago, the Chicago Symphony Orchestra's high I.Q. show, which is syndicated all over the country. I watched the taping of the program to be aired on Nov. 12. It featured contemporary American music, including Morton Gould's *Tap Dance Concerto*, which Daniels choreographed and originally performed. He now chooses Michael Dominico to dance the 18-minute work. Dominico (*see Brief Biography, July '59 issue)*, working with the orchestra in WGN's new studios, received the kind of staff cooperation that dance should get, but rarely does. The orchestra pre-recorded the score to tempi set by the

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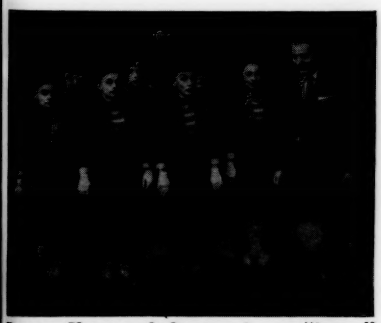
dancer so that the dancer could have the benefit of the entire space in the largest studio. A special masonite floor was put down to make the taps ring clearly. Four cameras were used, and television director Dick Doerschuck, who can read an orchestral score, marked every cue and directed the camera work from the score to get the most out of the dance. Young Dominico turned in a beautiful performance in which the quality of the movement was as interesting as the sound of his feet.

Bob Fosse had the quadruplicate job of director-producer-choreographer-dancer on the Seasons of Youth special aired on Oct. 25. Choreographic talent is a rare gift, and it is good to see it flower, but sometimes it is at the expense of an exicting dance talent. Fosse, in his appearance with Barrie Chase, reminded us that he is a grade A performer. The jazz dance he created had the zing of youth as he and Miss Chase, in slacks, black shirts and straw hats, cavorted happily to "Don't Think I'll End It All Today." Fosse also presented Miss Chase to fine advantage in an "audition" number that gave her a chance to show her versatility at the ballet barre, in a can-can, and in a Spanish dance.

James Starbuck, one of television's pioneer choreographers, now directs Mitch Miller's sing-along program. His dancers dance along, walk along and smile along with the twenty-five singers, giving the show the visual interest it needs. Starbuck appears on occasion. He was the dancing master in the Degas tableau in October.

Toni Charmoli is another choreographer who can't afford to dedicate himself to his rare choreographic talent because there is more demand for producer-directors (it's none of our business that it also pays more). For *Feathertop,* the musical he did for ABC on Oct. 19, he arranged an effective Incantation Ballet. Charmoli staged the musical numbers for Chevrolet's nostalgic anniversary show, and was clever in recreating period styles ranging from Astaire and Rogers' movies to Jerome Robbins' *West Side Story.*



Danny Kaye and dancers in an "isness" dance choreographed by Danny Daniels on the Nov. 6 Danny Kaye Show.

Nostalgia is a popular mood on television. Bob Hope's special, Oct. 29, included clips of Bob as a juvenile hoofer. And Paul Whiteman's Music of the '30s (Nov. 5) had Jack Bubbles reminding us of the strutting style of Buck and Bubbles.

The nostalgic recollection that is most inaccurate and libelous is the shrieking, overdrawn caricature of the '20s. The calumny has been repeated so often that no one realizes that it is just as often disproved, as on The Ziegfeld Touch special, a resumé of the great showman's career. A sound movie of Ann Pennington daintily dancing the Charleston showed that the top dancers were agile and graceful rather than vulgar and awkward as our silly parodies make them. Also the singing that accompanied the Charleston, to judge from Miss Pennington, was sweet and feminine —not too loud and shrill. Marilyn Miller dancing a steeple-chase number in formal riding habit gave a flash of the ingenue radiance that made her the star of a decade. Her dancing was limited in vocabulary, but had a grace that many technicians don't know about. Gilda Gray's shimmy was more ladylike than her imitators.

The Ziegfeld show's flashbacks of a chorus audition, with girls in rompers and bathing suits, was most intriguing. And the Rio Rita toe-dancing chorus reminded us of lines of girls in unison échappés. The most revealing bit of dance history was a reconstruction of Mlle Dazie in her Salomé dance in the *Follies* of 1907. Jayne Turner in Turkish trousers danced sinuously and authentically on point. Records of the real Mlle Dazie indicate she was a well-trained dancer, and her partners listed several "imperial" Russians, among them, I believe, Kobeleff.

Gwen Verdon appeared on the Garry Moore show of Oct. 31, but her only dancing was a *Merry Widow* bit in the "Wonderful Year," which was 1907. (Wouldn't it have been wonderful if they had gotten Gwen to do a parody of the 1907 Mlle Dazie in that Salomé dance?)

Dance was on a straightforward art level three times in the past month. Twice it was *Swan Lake* and once it was stained glass. On the Telephone Hour's Oct. 13 show, La Scala's Carla Fracci, partnered by Jacques d'Amboise, danced the pas de deux from Act 2 of Swan Lake, arranged by Frederic Franklin. This is not a grateful role for d'Amboise. Miss Fracci proved to be a beautiful girl with lyric arms and

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TELEVISION *(Cont'd)*

an expressive flair that compensated for inexact technique. (Word of mouth, in justice to a visiting star, is that she danced a brilliant rehearsal, then gave way to nerves when taping for millions began.) In all events she is a most interesting artist, one that we would like to see again.

The Bell Telephone people love swans. On October 27 there was another dip into the public domain of Tchaikovsky-Petipa. This time it was *Swan Lake's* first-act pas de trois, danced neatly by Eric Hyrst, Margaret Mercier and Veronique Landary of Les Grands Ballets Canadiens.

CBS's Lamp Unto My Feet had a dance inspired by stained glass on Oct. 29. Deborah Zall was choreographer and leading dancer in five episodes pictured often in the colored glass of medieval church windows. To Palestrina's *Missa Assumpta Est Maria* she showed Jesus on Calvary, Mary praying for her son, the Agony, the miracle of Christ arisen, and Mary's prayer of praise. Miss Zall was Mary, Dan Jarmillo was Jesus and Renee Rappaport and Toby Glanternick were the other Marys. On the whole there was a somber feeling of reverence rather than the ecstasy that is a deep religious experience. Perhaps it was the black and white of the presentation, the shapeless garments of the women, the standard poses of the choreography that left at least this viewer unmoved. The interpreter spoke in superlatives and perhaps overstatements, for he stated that classic ballet mixed up a story while modern dance purified it.

Parody requires knowledge of the style being kidded. Gennaro did a delightful spoof with three Gene Kellys tapping debonairly on the Oct. 25 Como show, in a scene dedicated to distinguished sons of Pittsburgh. (A mystifying bit was the sudden disappearance of one of the dancers. It was partly cleared up the following week when Como called on Bill Guske to show he knew the part he presumably forgot.)

Another parody was Steve Allen's spoofing of Garry Moore's Wonderful Year format. Allen chose the year 1066 and Jonathan Lucas was the choreographer to kid the Battle of Hastings generation.

A less successful take-off was Robert Goulet's number in the manner of Fred Astaire on the Sullivan show of Oct. 30. Top hat, tails, cane, and a chorus in the same would have been acceptable as a pleasant production number, if it had not been tagged as an "Astaire" number.

The Ritz brothers' take-off on the Moiseyevs on the same show was funny, but not Moiseyev, even if the lyric, titled "Good Old Summit Time," mentioned "tour jeté."

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PIONEER PROJECT

College professors become impresarios

When the Asia Society launched its Performing Arts Program in February, 1961, they were informed that what they hoped to do was "impossible." "Too late," they were told, to get bookings for this season. "No place," they were informed, for such intimate yet exotic fare. "No way to make it pay." It was then that Asia Society decided to leave the beaten track, and take three attractive imports of Asiatic art principally to colleges and universities—many of them in small towns not visited by companies under the large concert managements.

It was a happy solution. Encouraged by Isadora Bennett, literate and resourceful director of the Program and long connected with the dance world as publicist and manager, educators responded. The circuit of bookers that has resulted is definitely professorial in tone — a group well-armed with Ph.D's.

In the old, communal spirit of the frontier, some strange, often amusing, alliances and collaborations were worked out. The head of a graduate school of political science found himself the cozy partner of the head of the modern dance department. Anthropology and physical education locked arms. History and music departments, hardly neighbors on some of the large campuses, are now hand-in-glove collaborators. The local entrepreneur may be the head of the department of fine arts (the most logical and likely in this new "concert field"), or he may be in the department of biochemistry, as in Georgia Medical College, or the department of horticulture, as at the University of Kansas. "Everybody" is in show business in this unusual pioneer tour. And as a result, many thousands of Americans, in colleges and out, are getting a close-up of arts in the Orient they might never have enjoyed.

INDRANI & CO., which made U.S. debut in 1960, returned from India under the Asia Soc. Performing Arts Program for a nationwide tour that began Sept. 30, ends with a Dec. 11 performance at N.Y.'s 92nd St. Y. The glamorous Indrani, seen above with Baliram and (lying) Narasimha Rao, presents a variety of dance styles, including Bharata Natyam, Kuchipudi, Mohini Attam, and Orissi.

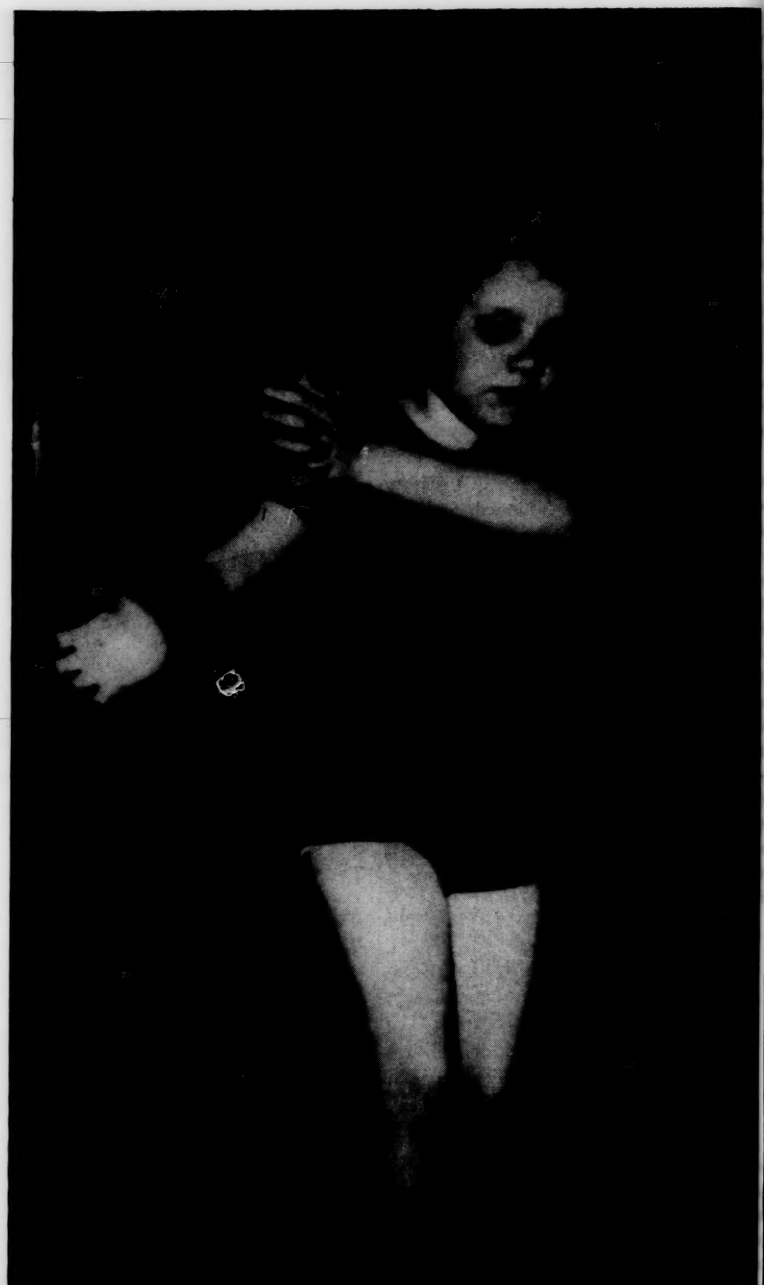
CEYLON NATIONAL DANCERS also make a 2nd U.S. visit, with an extensive tour beginning Jan. 25. The co. of 10 (only 1 female) dancer-musicians gives a program of colorful fare, including dances with fire-eating and masks designed to frighten evil demons.

RAVI SHANKAR, India's famed sitarist and composer, and brother of renowned dancer Uday Shankar, is on a Sept. 30-Dec. 10 U.S. tour. He is seen at right with Kanai Dutt on the tabla (drums) and N.C. Mullick on the zither-like tamboura.

BEGINNINGS OF D.A.N.C.E.

A Dayton, Ohio, teacher propels an organization to bring dance to deaf and blind children

BY MARLENE BURNS HARDING



A closed hand unfolds in space. Outstretched fingers circle slowly and then grope for the object. Fingers meet the barre and curl quickly around the smooth wood. The right hand moves in an arc to shoulder level and the body is located, for the moment, in space. But there is as yet no dance, no music, because there is no one to introduce the body to the unknown area extending indefinitely around the child.

Since 1935, when Emile Jaques Dalcroze described the kinesthetic responses of blind youngsters in "Eurhythmics and the Education of the Blind," a chapter of his book *Eurhythmics, Art and Education,* there has been much experimental and unorganized teaching of dance to physically handicapped children. In Europe and America, individual dance teachers have undertaken the task of introducing deaf and blind youngsters to the principles of movement and rhythm. But to our knowledge there has been little additional written educational material on the subject, and no attempt at coordinating either the developments or materials. That is until 1958, when Mrs. Betty Kirchmer, a Dayton, Ohio, dance teacher and mother of six children, initiated an effort to bring together ideas, teachers, and handicapped children in an organization she calls D.A.N.C.E. (Dance Activity is Needed in a Child's Education). Mrs. Kirchmer describes the conception of D.A.N.C.E. in this way: "I was attending a meeting of Delta Theta Tau Sorority. The mother of a beautiful 5-year-old blind girl was explaining the function of a newly formed organization, The Sightless Children Club of Dayton. My mind was whirling. Why had I never thought of these children? The next evening I saw a very talented teen-age blind boy play the piano and sing on television. I had been hoping to find a way to keep in touch with dancing after closing my studio in 1953, and here, twice in one week, the way was being shown to me. Why not teach these little blind tots to

dance? I called the president of The Sightless Children Club and was given permission to start dancing lessons with four blind children. Since this took only part of one morning each week, I contacted the Kennedy School for the Deaf, and with their cooperation classes were started one afternoon each week. The children thoroughly enjoyed the lessons, and after a few months the parents, teacher and I all began to notice an improvement in posture, coordination, balance, and self-confidence, all of which tends to make these children fit more normally into everyday living. Seeing this progress, I felt that dancing was of tremendous value to all handicapped children and began to wonder how others felt.

"After some inquiring, I found that dance lessons were not available in every school for deaf or blind children throughout the U. S. I presented this problem at a Delta Theta Tau meeting and they adopted my plan, furnishing stationery, stamps and typewriter, so that we could learn more about the situation. In January of 1958, we sent 365 letters to schools for the deaf and/or blind. Questionnaires were attached to be filled out by the school official and returned to me. From approximately 200 replies I found that over 50 percent have dancing and consider it essential; 5 percent are not interested at this time, and 45 percent—or 82 schools—have requested our service in locating a volunteer dance teacher. Our immediate concern is with the latter group."

Betty Kirchmer

By April, 1961, D.A.N.C.E. had organized classes in nineteen schools for handicapped, involving approximately 450 children. Questionnaires have been sent out to determine the scope of classes, the progress of the children and general reactions to the program. In all, the program has been an overwhelming success. The only shortcoming is a lack of teachers.

The energetic initiator or D.A.N.C.E herself began at 5 to study tap, ballet and acrobatic with Gretchen Keil in Dayton, and eventually adding adagio and exhibition ballroom. During her ten years of study with Miss Keil, Mrs. Kirchmer became interested in teaching and became

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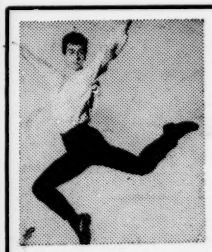

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D.A.N.C.E. *(Cont'd)*

her instructor's assistant. She turned to full-time teaching after graduation from high school. Mrs. Kirchmer has been a member of the Chicago National Association of Dancing Masters and Dance Masters of Ohio, and in recent years has studied with members of the Cecchetti Council of America. In 1953 she closed her studio, but the next year she began part-time work with handicapped children.

Mrs. Kirchmer's first classes in this area were for blind preschoolers. But she encountered difficulty with this group, because she soon found that many blind children never walk until they're almost 3. By 1955, most of her students were from 6 to 10. The methods used at that time were basically the same ones she now employs: "The blind children learn tap by sound, and ballet by touch," says Mrs. Kirchmer. Every part of each step has to be broken down so that the child can learn with his fingers where to send his feet.

"I didn't know what blind children would think of dancing or how I would make them understand what to do. They felt my face to find out what I looked like." Though the children were 6 to 9 years old, she discovered that their balance was uncertain and their movements jerky.

"I asked myself, 'Would I know how many ears I have? Would I be able to tell when I'm smiling?' " This gave her a clue for first sessions, in which she generally asks the children about the different parts of their bodies, working from the head down: how many ways can you turn your head? which ways will your shoulders move? how do you bend and straighten your knees. (When she asked them to point to their chins or their knees, she realized they didn't know how to point their index fingers.) Also, of much importance, it is essential to have the children explore the room, discover where the barre is, the wall and any obstacles.

From these basic explorations, Mrs. Kirchmer goes on to ways to stand, then steps in different directions—a heel step to the front, toe steps to the back. After this come steps with legs crossed, and simple ones involving half and quarter turns to develop a sense of direction.

"They first have to learn to transfer weight from one foot to the other, then to hop when doing so, then to get the courage to do it without holding on to something," Mrs. Kirchmer says. "Most have a fear of falling." She tries out new steps with her eyes closed before giving them to the children.

At first she found that many of the blind pupils slumped and had a habit of digging their fists into their eyes. Dance instruction helped them discover other things to do with their hands and showed them which muscles to use to stand straight.

Facial expressions are an important part of dance teaching for these pupils, who laugh and cry, but at first don't realize that eyebrows will move up and down, that foreheads and noses can be wrinkled, and that lips can be puckered or opened in a smile.

The class doesn't work any miracles. Blind pupils still move rather jerkily after many lessons. "But," says Mrs. Kirchmer, "if in one year's time, they get their sense of direction in the dance room, begin to know how different parts of the body move, start to get a little idea of balance, and perhaps learn a short dance, that is as much as I try to do."

One 9-year-old girl has almost covered Grade I of the Cecchetti system in two years. If her balance continues to improve, she will be ready for her first examination in another year or two.

Deaf children presented Mrs. Kirchmer with a whole new set of problems. She added them to her blind pupils when her offer to try teaching them dancing was enthusiastically received by Lucy Caldwell, principal of Dayton's nationally-known Kennedy School for deaf youngsters.

"They can see what I do," Mrs. Kirchmer remarks. "But they can't hear rhythm

(Cont'd on p. 62)

Wide World Photos

Ballet classes for students at the St. Michelsgestel, Holland, Institute for Deaf and Dumb Children are conducted by Sister Irene. The 50-year-old nun, formerly a medical gymnastics teacher, also studied ballet.

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AT THE THEATRE

WITH LEO LERMAN

Four "big" musicals have come into town, bringing with them four "big" choreographic names: Onna White, Bob Fosse, Agnes de Mille, Jack Cole — in the order of their Broadway openings. First, *Let It Ride!*, which premiered on October 12. For this musicalization of *Three Men on a Horse* (referred to coyly in the program as "based on a play by John Cecil Holm and George Abbott"), Onna White should have had a marvelous opportunity to do one of her best jobs. Unfortunately, all she had to work with were her excellent dancers, that shy, little clown George Gobel, and a brace of brisk girls — Barbara Nichols and Paula Stewart. But the most marvelous dancers and comedians in the world, even when monitored by one of our top choreographers, cannot do a thing if the score lacks vitality and originality, and the book is flat.

Let It Ride! is a tired, tired musical save for one rousing, Gilbert-and-Sullivanesque number, "Just an Honest Mistake." Here Miss White expertly employed drill routines, broadening them to high satiric point. And what a relief this number was in the general tedium of *Let It Ride!* What relief the many felicitous, little Onna White touches were throughout the musical numbers . . . a sudden flurry of girls (ladies of uncertain virtue, to be exact) as they felinely survey the innocent heroine . . . gamblers ambling in unexpected unison

"KICKS — NIX": Scheduled for Nov. opening on Bway, "Kicks & Co.", satire of American scene, closed in Chicago, Oct. 14. A costly show, with choreography by Donald McKayle and Walter Nicks, it was run through several times in NY in hope of attracting additional backers. L. to r.: star Burgess Meredith; musical director Jack Lee; and choreographers.

. . . these helped but could not redeem *Let It Ride!*

How to Succeed in Business Without Really Trying came into the Forty-Sixth Street Theatre on October 14, and looks as though it could remain there until the audiences tear the theater down. And *HTSIBWRT* is worth it in all departments. This Frank Loesser-Abe Burrows musical is to our particular, Manhattan moment what *The Threepenny Opera* was to Berlin of the late '20s. Our musical, beneath its immaculate, smooth Broadway surface, is heartless, cynical and as lethal as tomorrow's projectile (or don't we use them anymore?). It is one of the most wonderfully constructed musicals Broadway has had in a very long time, all of its elements being shrewdly integrated into the marvelous whole. There are, therefore, no show-stopping song hits nor even enormous, fabulous ballets, which would lessen the total impact. How clever then for Loesser and Burrows to have called in Bob Fosse to stage the musical numbers (Abe Burrows directed), while retaining Hugh Lambert to choreograph. There is not much real choreography — a series of sustained passages where needed, more social dance and comedy dance than anything else, except for the unique secretary number.

The Fosse contribution is what helps give this musical its unique and wonderful look. *HTSIBWRT* uses as its visual point of departure the funny paper, the comic strip idea. Scenically it fulfills that bright conception, and there isn't a movement in the show that doesn't seem to spring out of the same source.

The moment the curtain rises and the office personnel are found in frozen attitudes based on typical office movement the audience knows that it is in funny-paper land. Fosse's inventiveness is fantastic, but it is matched by the show's great young comedian, Robert Morse. It would not be hard to write a whole essay about Mr. Morse's use of his body to make comical points. He is the best news since Bobby Clark. But to return to Fosse's and Lambert's work: time after time what they have done semaphores the essence of a situation, even of a bright remark. All of the movement, the attitudes, the posturing in this musical is flip, even when the mood is lyrical. And this is precisely how things should be in a hard-hitting, satiric musical. As for the dancer-quality of Charles Nelson Reilly: he moves like the best of the old four-a-day song-dance-and-comic-routines vaudevillian. I could go on and on about *HTSIBWRT*, and in later column I will.

The Richard Adler-Robert Alan Arthur

Fred Fehl

In "Kean" (above), directed and choreographed by Jack Cole, "the formal, social dances of the early 19th century are executed with a certain gay comicality."

Kwamina was a heartbreak, for here were the best intentions in the world employing all sorts of excellent talents, and the result: a hodge-podge. Outstanding in the mess are Agnes de Mille and a group of truly wonderful dancers. The choreographer wasn't always successful, but when she was she was very successful, indeed. Her vocabulary was, because of the nature of the musical, almost totally African tribal rituals, dances to suggest terror, dances to lend atmosphere, movement patterns to reinforce and create atmosphere. She came into her own in Act II during a long and frequently terrifying "Fetish" scene. Here Miss de Mille achieved the same impact Mamoulian did years ago in the original *Porgy*. He did it with lights and sound, writhing shadows and howling voices. Miss de Mille used sustained and frenetic (but severely disciplined) Afro-dance movement (enormous jumps and leaps, multiple beating with the feet upon the stage floor, sudden horizontal movements). This scene also depended on massing abrupt flares of light and abrupt bursts of darkness, through which Miss de Mille sent her dancers careening in tightly packed, circular, twisting masses. If only all of *Kwamina* had been as exciting as this one scene.

A note about Robert Lantz's production of *Kean*, starring Alfred Drake and entirely staged and choreographed by Jack Cole: Drake seems to be on stage in the fullest sense, all of the time. He not only sings and acts, but moves throughout the evening with superb agility. His is basically a masterly theatrical performance.

But *Kean* suffers choreographically and in over-all staging — neither department seems to have benefited from Jack Cole's undivided attention. Since he is a master choreographic craftsman with a signature quite his own, his dances and his ensemble scenes are nevertheless rich in significant detail . . . The formal, social dances of the early 19th century are executed with dispatch and a certain gay comicality. Rowdy, roistering low-lifers leap into uninhibited choreographic action (memories of *My Fair Lady's* costermongers) but it all never comes to real stage-life, except during a beautifully managed, extremely intricate stage fracas. Mr. Cole has employed a most successful device: a group of acrobats to do acrobatics, as they were done in streets, and also to speed up the stage action or to intensify the emotional content of this action. And in this use of acrobats, Cole is most Cole. (More later.) *END*

"HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING" dancers: Carol Jane Abney, Madilyn Clark, Elaine Cancilla, Suzanne France, Donna McKechnie, Ellie Somers, Rosemarie Yellen, Nick Andrews, Tracy Everitt, Stuart Fleming, Richard Korthaze, Dale Moreda, Darrell Notara, Merritt Thompson.

"LET IT RIDE" dancers: Sandra Devlin, Ann Johnson, Sally Kirk, Sally Lee, Rae McLean, Barbara Marcon, Pat Turner, Sandra Walsh, Ted Adkins, Marty Allen, Robert Bakanic, Rhett Dennis, Bob Evans, Dick Gingrich, Jack Leigh, Vernon Lusby, Marc West.

"KWAMINA" dancers: Hope Clark, Doris deMendez, Altovise Gore, Minnie Marshall, Joan Peters, Lucinda Ransom, Joan Seabrook, Barbara Teer, Glory Van Scott, Myrna White, Camille Yarborough, Pepsi Bethel, Zebedee Collins, Julius Fields, Frank Glass, Louis Johnson, Charles Moore, Ronald Platts, Mike Quashie, Charles Qeenan, Philip Stamps, Edward Thomas.

"KEAN" dancers: Barbara Beck, Johanna Carothers, Lois Castle, Judy Dunford, Mickey Gunnersen, Pamela Hayford, Lisa James, Rene Jarmon, Suanne Shirley, John Aristides, Charles Corbett, Kenneth Creel, Randy Doney, Larry Fuller, Jim Hutchinson, Richard Lyle, George Martin, Roger Puckett.

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NEW MEXICO INDIANS GREET THE CHRIST CHILD IN ANCIENT CEREMONIAL DANCE

BY JOHN DOUGHERTY

Pueblo, or Indian village, dancing is the culmination of all the activities of pueblo living. It is the crown jewel of pueblo arts. Only when it is performed in the pueblo does it fulfill its reason for being: the offering of a visible mass prayer of people to gods — who can grant or withold their favor — for the conditions that make pueblo living possible: success in hunting the life-giving game, success in healing the ill, success in battle, the gift of the all-fructifying rain.

Indian dancers do not prepare themselves for a ceremonial dance with a half-hour warm-up, but with one to five days of fasting and purification in the tribal kiva, or ceremonial chamber.

From a religious standpoint, then, no dances better qualify for presentation in church. And it is in the New Mexico mission churches of Santo Domingo, Acoma, Laguna, Tesuque, San Felipe, Isleta and Taos that the three days of Christmas dancing take place each year.

Pueblo churches are unfurnished except for the altars. At Christmas Eve Mass the bare adobe floors are bright with the blankets of Indians sitting for worship. At Santo Domingo Pueblo two Indian marriages were blessed as prelude to the 1960 Mass. After the benediction, the Catholic clergy retired, leaving the church in charge of their tribal counterparts, the medicine men.

The ceremonial dancers left the church to don their costumes, the men going to the kiva, the women to their homes. The church began to refill with devotees of the dance—Indian, Spanish and Anglo. Sitting along the adobe wall benches, or standing in groups on the floor, they waited patiently, talking or watching the inflow of the kaleidoscopic crowd.

Many cultures, many centuries stood intermingled: Santo Domingos, their handsome faces highlighted by the gleam of hair ceremonially washed with suds from the yucca root. Turquoise, coral and silver, barbaric-bright blankets in endless variety, stood out against the yellow-brown adobe.

The unshielded bulbs of overhead electric lights picked out tourists in ski wear and stadium boots, Indian youth in the levis and tight-fitting pearl-buttoned shirts that Easterners think of as cowboy attire — their hair crew cut or dressed in elaborate pompadours.

All turned to admire a blond cowboy, who entered in well-tailored dress pants topped by a Chimayo coat of golden yel-

ANIMAL DANCE: Photograph taking is prohibited in the Pueblo mission churches, but this photo of 2 bull dancers from the Jemes Pueblo in New Mexico was taken out of doors.

low. Its expert workmanship was accented by a thin vertical Indian design, woven in black down the back from collar to hem. A Tewa grandfather followed him, carrying a contented baby on his back, held by the same red-striped blanket that was at once his adornment and covering against the cold.

The knowledgeable watched the little boys, who entered and left repeatedly as they checked progress in the kiva. The cold deepened, but there was no impatience. This was no exhibition set up by a trader, which one paid to see in the progress of a scheduled tour. Tonight's dances were a ritual, performed to welcome the Christ Child and please the ancient gods. All who attended were privileged. All waited gratefully for the Indians to arrive in their own time.

It was well into the night when the little boys flooded through the door followed by a young man dressed in the Tewa fashion. His side hair was bobbed and bound with a band of solid color tied over one ear. His long black hair was rolled and tied in a chongo knot.

Those at the sides of the church stood up on the adobe benches. All moved back to clear a dance space from door to altar. The Christmas lights going on and off in rotation lent an air of expectancy. The plastic head of Santa Claus looked only slightly out of place in the conglomerate *mise-en-scène*.

A trumpet sounded, a drum beat, and the chanters entered led by the priests. They were men, to the number of forty, handsome and strong of face, vital of voice and step. Their Chimayo blankets, each one different, were closed to the chin.

Eighty dancers followed them, an equal number of men and women. The black Hopi manta, which leaves the left shoulder bare, was the main garment of the women, who carried twigs of evergreen. The faces of the men were painted green, their bodies daubed with brown. Above the navel and at a corresponding height on the back a circle of unpainted skin was ringed by white eagle down. Bits of down fluttered from other parts of the body and from the flowing hair. All the men wore the Hopi dance kirtle (standard dress for most of the pueblo dances); all carried bow and arrows in their left hand, a gourd rattle in their right. Deerskin moccasins protected the feet of both men and women.

The line dance they performed was a war dance, evidenced not only by the painting of the body but as well by the cries of the men. The chanting and drumming in the enclosed area built up the excitement tremendously. Yet this was no declaration of hostility, but a rousing affirmation of peaceful welcome. (The war dance was traditionally used to celebrate the close of hostilities.)

The Animal Dance that followed was mimetic dance raised to the level of art. Cochiti, the neighboring pueblo, is renowned for its Animal Dance, and the pueblos exchange dances and dancers. Buffalo, deer, antelope and bighorn mountain sheep were represented.

Animal heads heightened the realism of the costumes, which, with their finely selected colors (black for the buffalo, blue for the sheep, tawny brown and yellow for the antelope), and fine line, were worthy of the best stage designer.

There were four of each animal, and an animal mother to accompany each group. All mothers were dressed identically, with three red cock feathers arranged in a V in their headbands. The buffalo carried bow and arrows in their left hand, gourd rattle in their right. The smaller game carried a T-shaped stick as front legs.

Even hemmed into a small space, with full sight of the dancers impossible, the conception and execution of this Animal Dance was fine art. It is said that the complete outdoor performance, which lasts all day, is one of the most spectacular dramas of Indian culture.

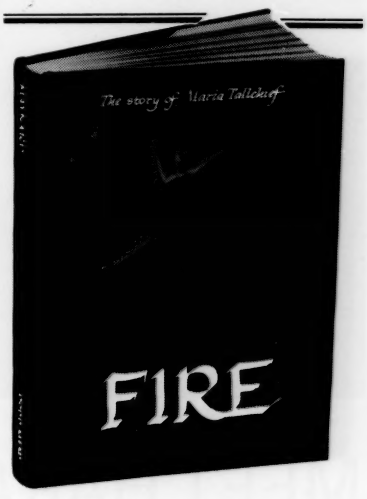
Looked at as spectacle, ritual, drama, dance, as evidence of the peaceful coexistence of disparate cultures, or as religious tolerance, the Christmas dancing in church of the Rio Grande pueblos is worth traveling a thousand miles to see.

Certainly there is compromise between priest and medicine man involved, certainly mutual respect is evidenced. As the dancers entered the church, some crossed themselves with holy water. As each dance was completed the dancers moved to the altar and were given small twists of lightly baked Indian bread. Each group placed several loaves among the figures of Mary, Joseph and the Christ Child on the altar crèche.

As the dancers left the church, the tribal priests collected these loaves and returned them to the altar. Then, as the last detail of their ritual, they advanced again to the crèche, where they fed sacred meal to the holy figures. *END*

The Story of

Maria Tallchief



Bird *of* Fire

by Olga Maynard

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MEET HARALD LANDER

An interview with the choreographer of "Etudes," American Ballet Theatre's new "hit"

BY SAUL GOODMAN

For thirteen years we have been hearing about the success of Harald Lander's *Etudes* as it has been presented in first one and then another of Europe's dance capitals. Finally, on October 5, during American Ballet Theatre's New York fall season, it was premiered in this country (see review on page 34). It is now a leading feature of the company's current coast-to-coast tour.

Taking leave of absence from his chores as director of the Paris Opera Ballet's Ecole de Danse, Harald Lander was in New York preceding the U.S. premiere, and on a warm September afternoon we renewed an acqaintance initiated six years ago in Paris.

Of Ballet Theatre's dancers he said, "They are amazingly strong technically, so quick to learn, so anxious to cooperate. This is very important for the best possible final result." The ability of American dancers to learn new ballets quickly and well in the minimum of time while they are simultaneously rehearsing other works has often been a source of amazement to Europeans, who are accustomed to working under more placid conditions with much time devoted to just the one work in preparation. Perhaps, however, the dancers found *Etudes* more than unusually agreeable to learn for several reasons. First, it gave them the rare opportunity, outside of the classroom, to work in strict academic ballet tradition. And secondly, Lander, who believes that "dance is visible music," also thinks "It is important for the choreographer to fully explain his intentions to his dancers." This certainly makes things easier for the performers.

About the creation of *Etudes?* It was originally choreographed for the Royal Danish Ballet when Mr. Lander was its ballet master and leading choreographer. From its initial performance on January 15, 1948, it was an instantaneous success.

Danish composer Knudage Riisager, the choreographer's longtime friend and collaborator, was the one who first suggested the possibility of using Karl Czerny's finger exercises as the music for a ballet. The idea at first was not appealing to Lander. Familiar with the short piano studies, which he had played many many times during his early music education, he couldn't imagine them as accompaniment for a ballet. But the idea planted itself, and gradually the arrangement, the movements, the development of the ballet took shape. For three months the composer worked on putting the many short pieces into a unified composition, as the choreographer did the same. The result, *Etudes.*

In its premiere and subsequent performances, the principal ballerina role was danced by famed Margot Lander, first wife of the choreographer and at that time prima ballerina of the Royal Danish Ballet. (Margot Lander retired from the company in 1950, remarried, and lived in seclusion until her death last August.)

During the three months that *Etudes* remained prominent in the Danish repertoire it was performed eighty-eight times. And eighty-eight times it was observed by its creator, always on guard to be sure that his standard of perfection was maintained.

Before long the Danish triumph of *Etudes* reached foreign ears. In 1951 its choreographer was invited to stage it and some of his other works for the Paris Opera Ballet. At the French premiere of *Etudes,* November 19, 1952, Micheline Bardin, Michel Renault, and Alexander Kalioujny were the leading dancers, and the Copenhagen success was repeated.

In 1955, Harald Lander staged it for London's Festival Ballet, and, with Toni Lander, his present wife, and John Gilpin in the leads, the work was again acclaimed. Festival Ballet performed *Etudes* on tour in Israel and South America, and in 1956, as part of the gala wedding celebration, the company presented it for Grace Kelly and

Anthony Crickmay

Harald Lander, in Moscow accompanying the Paris Opera Ballet, gave a demonstration to members of the Bolshoi Ballet.

Prince Rainier in Monaco.

When the Paris Opera Ballet visited Moscow in 1958, *Etudes* was performed there. The ballet is also a frequent highlight in the "galas" of the Paris Opera.

During the summer of 1960, Harald Lander staged *Etudes* for the National Ballet of Brazil in Rio de Janeiro, and in the summer of '61, for Sonia Gaskell's Netherlands Ballet in Amsterdam. Initial preparations and rehearsals have begun for a production in Munich next spring, and another in Hamburg follows.

And what about the choreographer of this difficult and seemingly irresistible work? He was born Alfred Bernhardt Stevnsborg. At the age of 8 he entered the school of the Royal Danish Ballet and had his classical ballet training in the Bournonville tradition, as well as his academic education there. But the adolescent boy was more interested in music than in dancing. He studied and played several instruments —piano, violin, saxaphone, guitar, and, on Sundays, the organ at church.

Although less enthusiastic about his dance studies, he was always an attentive student and thoroughly absorbed all he was taught. Neither tall nor slim in build, Harald Lander today recalls, "When I was doing classical dancing, I felt like a prince. But when I looked in the mirror, I thought I'd better go home."

At that time, the Royal Danish Ballet was going through a low period. The mainstay of the repertoire was the Bournonville works, which had been seen innumerable times; dancers and audiences were weary of them. Then, in 1925, Michel Fokine was invited to Copenhagen to stage three of his ballets, and he brought with him some much needed fresh air and stimulation for the company. Observing the inspiring master at work on *Les Sylphides*, *Petrouchka*, and dances from *Prince Igor*, the wide-eyed Harald, then a member of the company, was jolted into a new attitude towards the dance.

The following year, deciding to broaden his horizon, he took a two-year leave of absence from the Royal Theatre and headed for New York. He haunted the Carnegie Hall studios, where he studied classical ballet with Mr. Fokine, Ivan Tarrasoff, and Adolph Bolm. Aware of the variety of dance activity that existed in this one building, he wasted no time in adding Spanish dancing to his studies.

When he returned to Copenhagen, he was bursting with new enthusiasm, new ideas for ballets, and a newly explored talent for character dancing. He scored twice, first in the revival of an old Bournonville work entitled *The Toreador*, and, in 1929, in *Barabou*, which George Balanchine had choreographed for the season.

The following year, Harald Lander had still another success, but this time with his first choreographic effort, *Gaucho*. There was immediate recognition that his vitality and resourcefulness could help broaden the scope of the Danish company. By 1932, Harald Lander, who was by then leading choreographer and a prominent teacher of the company, was also appointed its ballet master.

During the next two decades, he staged over thirty ballets, some new, some rechoreographed versions of international works, some abstract, some story ballets, and some symbolic and pertinent to the times in which they were created. Foremost among them were *The Sorcerer's Apprentice*, *Bolero*, *La Valse*, and *Quarrtsiluni*. He requested the retired Bournonville ballerina Valborg Borchsenius to return to the theatre in order to revive Bournonville ballets. With her invaluable assistance, they began to restore many of the old works to the repertoire. He was also responsible for introducing to contemporary Denmark *Swan Lake* and *Giselle*, which he had seen during a visit to Russia. There can be no doubt that the Lander influence was so strong during his years of tenure that the present-day high standards and international appeal of the company are in good measure a reflection of his energy and hard work, his innovations and productivity.

In 1951 Lander accepted an invitation to join the staff of the Paris Opera Ballet. There has been fairly constant talk about having him return to Denmark, but no definite arrangement until now. He is scheduled to visit Copenhagen early in '62 to restage *Etudes* and choreograph two new works.

In Paris he staged *The Whims of Cupid*, a 1786 ballet by Vincenzo Galleotti still in the repertoire of the Royal Danish Ballet. He also taught classes for the male *petits sujets*. In 1953, he was appointed ballet master at the Opera. And in 1956 he became the director of the Paris Opera's famed ballet school, the world's first Academie de la Danse. To be eligible for this position, it was mandatory for him to become a French citizen.

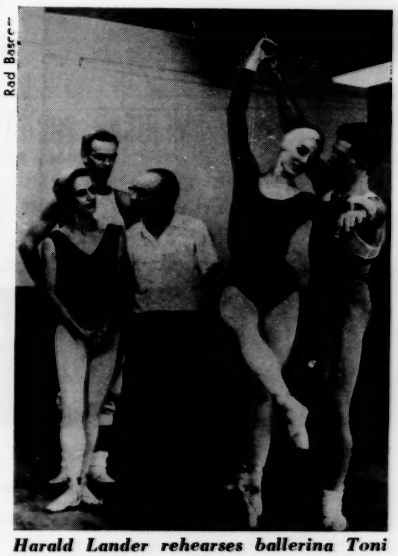
He has worked conscientiously and with little respite to install improvements in the school. Sometimes, deterred temporarily from his plans because of changes in the administration, he has been delayed, but never daunted. He has created several ballets for the Paris Opera Ballet: *Hop Frog*, *Printemps à Vienna*, *Concerto aux Etoiles*, *La Valse*, and dances for the spectacular *Les Indes Galantes*. He has also staged ballet sequences for operas, notably for *Oberon* (Mendelssohn) and *Un Bal Masqué* (Verdi).

In addition to the ballet school curriculum, planned by him, and constantly under his supervision — he observes classes on a rotating schedule—he has set up courses in style, mime, and character dance. He himself teaches four and five hours a day, and prepares the annual examinations upon which the French dancers' promotions depend.

Then, after hours, he busies himself poring over manuscripts and lithographs in the archives of the Paris Opera Dance Library. He is always searching for long-forgotten music and for new ideas.

Harald Lander had been in NYC briefly in April 1960 when he staged two scenes from *Les Indes Galantes* for the April in Paris ball. When I inquired whether he enjoyed visiting New York, he smiled, and his smile lingered reminiscingly. "America is an old amour." In response to a quizzical "America?", he gleefully admitted, "When I was in the U. S. in the late Twenties, I joined a troupe of Cossack dancers and toured the national Keith vaudeville circuit for many months. I had a wonderful time."

And now the U. S. will have "a wonderful time" making the acquaintance of Harald Lander via his major choreographic achievement. *END*



Rad Bagge

Harald Lander rehearses ballerina Toni Lander and Bruce Marks for the Ballet Theatre presentation of "Etudes." Lupe Serrano and Caj Selling also absorb the choreographer's directions.

Season's Greetings

with best wishes for

the New Year

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***FOR MISS RUTH:** The Dec. 16 program of Adelphi College's annual Ruth St. Denis Day includes Bruce King and Bettina Dearborn in his "Children's Suite" (above), to Ravel's "Ma Mere l'Oye."*

IN THE NEWS

***MEETING ON THE BEACH:** American Gene Nettles, busy making a choreographic berth for himself in Norway (see Presstime News) took a 2-week vacation this summer at the Black Sea Beach in Manaia, Roumania. Also there were (at his left and right) members of the Bucharest Opera Ballet and the Roumanian Nat'l Folk Ensemble. The latter tours the U.S. next fall.*

"CROSSED ENCOUNTER" (above, with Robert Powell, Cora Cahan, and Norman Walker) is 1 of 2 N.Y. premieres, plus 2 new works, to be presented Dec. 9 at Hunter Playhouse by Norman Walker & Co., with Linda Hodes as guest artist.

CINDERELLA A LA RUSSE

BY ARTHUR KNIGHT

Anyone looking for superb cinema in the Russian filming of Prokofiev's *Cinderella* ballet is doomed to disappointment. But anyone looking for superb dancing in one of the Bolshoi Ballet's popular works is in for the time of his life. From the moment that Raissa Struchkova, in the title role, first exhibits her incredible point work in her opening solo, the spell is cast. No Princess Charming, with features made angular by the camera and golliwog hairdo, Mme. Struchkova moves with an authority, precision, and grace that creates its own beauty. One whirl about the room, and she becomes the fairy tale heroine to the tip of her toes. It can be only a matter of time until the Prince slips the glass slipper over them.

No less persuasive is Gennadi Lediakh, dancing the role of the Prince. Marvelously fleet, a leaper in the Bolshoi tradition, his superb athleticism all but belies the camera's unkind candor in close-ups. But the fact remains that this *Cinderella* is film, and that the film medium must be reckoned with. There is no possibility of that pretty subterfuge of the opera films, doubling a handsome face for a corpulent tenor. Stage lighting, make-up, and the enchantment of distance can be of no assistance. Lediakh, like Struchkova, is on his own. He must create an aura of charm through movement alone.

If Cinderella and her Prince succeed in full measure, they owe little thanks to the directors, Alexander Row and the ballet's choreographer, Rostislav Zakharov. Apart from a few crude camera tricks — the double-exposure appearances and disappearances of the Fairy Godmother, and that sort of thing — they have done little to conceal the fact that this is essentially a stage ballet. Most of the shooting takes place from out front, the settings are almost too frankly two-dimensional, and the painted backcloths have a strongly Victorian fustiness about them. The camera is often too close to the dancers to include their footwork, or too far away to preserve any sense of intimacy. And the Russian color process, whatever it is, has a disconcerting tendency to favor greens and pink. Even the flesh tones are a greenish pink.

But after one has resigned himself to these shortcomings, after one realizes that the directors intend to make only the most cursory efforts to adapt the original choreography to the special exigencies of the motion picture medium, the ballet itself begins to work. It is elaborate, amusing, likable, taking advantage of every turn of the familiar tale to add in danceable material. The two ugly stepsisters take dancing lessons, to the dismay of their instructor. When the Fairy Godmother transforms Cinderella, she takes time out to demonstrate the changing seasons — with some particularly spectacular dancing by Marina Kolpakchi as Autumn. Prince Charming's ball affords an opportunity to introduce several divertissements. And the Prince, searching for Cinderella across the world, stops off at several ports of call, each with its own appropriate native dance.

The most beautiful things, however, happen within the story itself. Cinderella's trip to the ball is mounted against a starry background, and set to an ingratiating, Tchaikowsky-like waltz. Surrounded by graceful patterns in the chorus, Struchkova leaps and whirls with beguiling *élan* and an exhilarating buoyancy. Her entrance into the great hall, just after the divertissements, is masterfully prepared, and leads to a glorious adagio in which she first meets her Prince. The ballet's high point is a touching, tender pas de deux in a moon-drenched garden where the two recognize their love while a solo cello throbs a haunting obbligato. The dancing here achieves a delicate balance between elegant refinement and true passion, the passion ultimately breaking through in a series of dazzling leaps, lifts and arabesques.

If the striking of the midnight hour is clumsily handled, if the stepmother and her two horrid daughters are strangely slighted at the grand ball (where a dance expressing their jealously and frustration would seem to be not only in order, but mandatory), if the flight from the palace is weakly choreographed and dramatically ineffective, there is still the final, lovely moment of recognition to look forward to.

Gennadi Lediakh, as Prince Charming, aloft in the Bolshoi Ballet's film version of "Cinderella." Below, Raissa Struchkova, in the title role, receives the not-so-dainty glass slippers from the Fairy Godmother. Distributed by Janus Films, "Cinderella" will be seen in many cities this month.

As the Prince places the slipper on her foot, Struchkova rises from the floor to the very tip of her toes in one long, liquid, unbroken movement that is as smooth and rippling and enchanting as an arpeggio on the harp.

For all its inadequacies as a film, this *Cinderella* affords a welcome opportunity to see the Zakharov work. (Ashton's *Cinderella*, also to the Prokofiev music, was in several of England's Royal Ballet tours, climaxed, at Christmas time, 1957, by a nationwide NBC-TV presentation.) It may be that the Bolshoi will include *Cinderella* in the repertoire of its anticipated autumn '62 U. S. tour. For now, at least, we have the cinema version, with its truly satisfying set of performances by the present cast, and the tuneful, monumental, danceable score as played by the Bolshoi Theatre Orchestra under Yuri Fayer. This is a film to watch for. *END*

"A VITAL PERFORMING ENERGY"

The Christmas season spotlights the multiple talents of Carol Lawrence

On Saturday evening, Dec. 23, on ABC-TV, Carol Lawrence stars in an hour-long fantasy entitled "The Enchanted Nutcracker." The adaption is by Sam and Bella Spewack, choreography by Carol Haney. Pierre Olaf is the Nutcracker. Above, Miss Lawrence with Linda Canby; below, as the ballerina of the story, with John Harmon.

Time was when a performer was where he was. But today, with television, film, and records, as well as the stage boards, he can be in at least four places at the same time. Comes late December, and quadruple is what Carol Lawrence will be. Proof, the photos on these pages.

How does it happen? Some people can barely get a wedge into the frenzied, competitive world of entertainment, and yet a hard-working 26-year-old from Melrose Park, Illinois, without money or connections, has, in a few years, reached the very top — and it looks likely that she'll top that, too.

For there seems to be nothing that Carol Lawrence can't do if she wants to. Jerome Robbins, who directed her as Maria, the star of *West Side Story*, says: "She falls in love with each part that she does, and pours everything that she knows and feels into it. Then, by selection and elimination she can peel down to get a truer, simpler picture. She has a talent in depth as well as in versatility."

Wynn Handman, a leading New York drama coach with whom she studies, says of her: "She has vital performing energy. No matter how many other things she's doing, she's always thoroughly prepared when she comes to class. Or, if the class requires improvisation, she brings spontaneous imagination full measure. Very few can channel themselves with such discipline, can work so completely. Her wish to be good galvanizes all her energies in the direction of what she's doing."

What she's doing may include the hottest jazz, or, as in her current studies with vocal teacher and coach Sue Seton, the role of Mimi in *La Boheme*. Says Mrs. Seton: "Carol came to me about five years ago, and from the first day there was mutual admiration and rapport. She's very warmhearted, and not only listens to criticism but looks for it. And then she studies as hard as anyone I've ever met. That, combined with musicality, a terrific memory, and an unending ability to absorb, makes for a talent that really works. Her powers of concentration are great. She's also a lot of fun. Her delightful sense of humor enables her to do take-offs on other people, and herself, too. I believe she could be a great comedienne. And she's fiercely tenacious, but not pushy. People just recognize something about her. Even years ago, when she was in the chorus of the *Ziegfeld Follies*, Johnny Greenhut, the late manager of Jane Morgan, who was watching the rehearsal, come up to her and said he would like to be her manager."

Her current personal manager, Jerry Katz, says: "She's really well coordinated —and I don't mean just physically, although physically, of course, she's no slouch." This young lady, who comes from a middle-class Italian family with no theatrical background, was singing and dancing by the time she was 3, and was a professional at tap dance-and-song routines by the age of 8. A four-year scholarship at Edna McRae's excellent Chicago ballet school gave a solid base to her dancing before she attempted a year at Northwestern University—to which she was given a scholarship on the basis of her straight A's in high school. In New York since 1952, and at work on Broadway almost all that time, she studies ballet with Igor Schwezoff or with Nenette Charisse whenever possible, and jazz with Peter Gennaro. "I feel," she says, "best of all when I'm dancing."

In her mid-Manhattan apartment, inside a closet door she has placed a mirror and barre so that she can practice at home.

(Over)

Late this month, at the request of the playwright, Carol Lawrence will be seen as star of the film version of Arthur Miller's "A View from the Bridge." In it she acts a role of considerable dramatic range and one for which she also learned—in three weeks of daily study—to speak French so that she could dub the French release. She is seen here with Jean Sorel, who plays the illegal immigrant whom she loves.

Fred Fehl

Although her voice has been recorded on the original cast albums of 2 B'way shows, the first all-Carol Lawrence disc, "This Heart of Mine," will be released by Chorco Records at Christmas.

Friedman-Abeles

On Dec. 27, Carol Lawrence's name goes up in B'way lights when "Subways Are For Sleeping" opens. In it she is co-starred with Sydney Chaplin, at whose left she is seen above during a script rehearsal of the Comden-Green-Styne musical. At the head of the table is the show's director-choreographer, Michael Kidd.

Carol Lawrence became a star as a result of her singing-dancing-acting lead role in "West Side Story." To get it, she auditioned 13 times over a period of 9 months. When the Robbins musical returned to B'way, she again portrayed Maria, with Larry Kert (above) as Tony.

CAROL LAWRENCE *(Cont'd)*

To do *Enchanted Nutcracker* she had to get used to working on point again after two years. "I wore toe shoes eight hours a day, until they got to feel like my own feet." Also in the apartment, there are a number of Carol's paintings—and the beginning of an art collection, which, now that she can afford it, is her great joy. Such spectacular versatility, and such quality along with it!

"During the filming of *The Enchanted Nutcracker*," says Carol, "I was a dainty Sugar Plum Fairy all day; but at night, in rehearsal for *Subways*, I was a smart-alecky, tough New York secretary. It was quite a transition. I like it that way."

Carol Lawrence is a star. Does how it happened begin to become apparent?

L.J.

Photos by Fred Fehl

"Saratoga," the musical version of Edna Ferber's "Saratoga Trunk," starred Carol Lawrence and Howard Keel, lasted only briefly on Broadway.

Photos courtesy WNTA-TV

"I love television," says Miss Lawrence. "It takes the place of repertory theatre in our culture. It gives me an opportunity to be versatile." She is seen here in presentations by WNTA-TV's Play of the Week: left, as the demon-possessed Hassidic girl in "The Dybbuk"; at right, as the Japanese lady in "Rashomon." Both won the cheers of network critics.

She has appeared 10 times on the Garry Moore Show. At left, in rehearsal, the dancer-singer pyramids a recap of songs of the '30s. Says Garry Moore of the young star: "Somehow when Carol is on a show it's always a very good one. There is something about the level of performance she sets for herself that is contagious to all of us." "If this were a time for big Hollywood musicals," says Jerome Robbins, "Carol would be a film queen."

END

Photos on this page courtesy CBS-TV

Carol Lawrence with comedian Phil Silvers and Carol Haney on a Silvers special, one of many in which she has appeared as guest star. Others are the Gene Kelly and Bing Crosby specials, the Ed Sullivan, Pat Boone, Perry Como, and Andy Williams shows, and the U.S. Steel and Bell Telephone Hours.

REVIEWS

Reviewed by Doris Hering: American Ballet Theatre; Jerome Robbins' Ballets: U.S.A.; "Carmina Burana"; choreography by Robert Joffrey for NYC Opera.

Reviewed by Marcia B. Marks: Sanasardo-Feuer "Excursion for Miracles"

American Ballet Theatre
54th Street Theatre
October 2-16, 1961

As we noted in our springtime report on the American Ballet Theatre, the world's ballet companies categorize themselves quite clearly into those which are choreographer-dominated; those which are dancer-dominated; and those which maintain a reasonable balance between the two.

Among the companies in a state of relative equilibrium, one might mention the Royal Danish Ballet, Britain's Royal Ballet, and the Kirov Ballet. The choreographer-dominated ones include the New York City Ballet and Jerome Robbins' Ballets: U.S.A. Dancer-dominated are the Paris Opera Ballet, the Bolshoi, and the American Ballet Theatre.

Naturally, the more equitable the balance, the greater the stability of the company, and the less chance it has of perhaps changing its whole personality within a single season. But there is, on the other hand, something to be said for a dancer-dominated company like the American Ballet Theatre—as the current season proved. The dancers have a chance to stretch and grow in their roles — to explore and experience — and to come up with discoveries of their own.

As for this season's repertoire of eighteen ballets, five were more or less within the realm of pure dance. The remainder were dramatic, based upon stylized movement — movement that the noted critic Edwin Denby says, "looks a little like dancing but more like non-dancing. It is a movement derived from what people do when they are not dancing. It is a gesture from life deformed to suit music (music heard or imagined). The pleasure of watching it lies in guessing the action it was derived from, in guessing what it originally looked like; and then in savoring the 'good taste' of the deformation."

The Swedish choreographer Birgit Cullberg, who has a penchant for stylized movement, dominated the repertoire with four works, two of them American Ballet Theatre premieres. Miss Cullberg's ballet *Moon Reindeer*, which American audiences first met last year when the Royal Danish Ballet brought it over, is a Lapp legend with overtones of *Swan Lake*, *The Combat*, and *The Cage*. Like *Swan Lake*, it concerns a girl who spends part of her time as a mortal, part of it under the spell of a sorcerer. In this case, she is not a white bird but a white reindeer. Like *The Cage*, Miss Cullberg's ballet has a heroine who destroys men. And like *The Combat*, it finishes with the young man killing his disguised sweetheart and discovering the tragedy only after her death.

It is essential that *Moon Reindeer* be performed with absolute believing. This the Danes did. But the American Ballet Theatre cast, led by Lupe Serrano and Royes Fernandez, approached the story head-on, literally, almost as though they were a little embarrassed to be identified with its fairy tale antics. Later on, the work achieved more atmosphere when Swedish guest artists Mariane Orlando and Caj Selling came into the picture.

As the hero, Mr. Selling was by turns the vigorous male-of-the-outdoors, the tender lover, and the sleepy boy after a night with his mistress. Mr. Selling's instinctiveness as an actor brought a touching dimension to the conclusion as he walked downstage, cast a baffled glance at the girl's discarded disguise, buried his face in her hair, and took her body in his leaden arms.

Mariane Orlando, too, brought a nice sense of contrast to her interpretation of Aili. But the dance materials in *Moon Reindeer* are comparatively thin. Perhaps that is why they are so dependent upon interpretation.

Birgit Cullberg is an uneven choreographer. There is much in her output that indicates boldness of movement invention plus a sound and consistent life-philosophy. But all of her works have lapses that would seem to indicate either that she lacks faith in her own creative current, or that she just simply lacks the final element of taste that tells an artist what to retain and what to eliminate.

Her new *Eden-Pas de Deux* was a concentrated case in point. It was Miss Cullberg's purpose to show two people wending their way from childlike innocence to shared maturity. They were Adam and Eve. They were any pair of lovers on a long evening hidden from the world.

Every so often there would be a lovely, meaningful image — the two sitting back-to-back, hands on each others' shoulders — the two entwined in a beam of overhead light — Adam kneeling and stroking Eve's hair. But also present were passages of unbelievable gaucheness, with Adam (Caj Selling) loping about like an ape, with Eve (Mariane Orlando) by turns coy and predatory.

Jack Mitchell

Danish choreographer Harald Lander's "Etudes," which had its American Ballet Theatre premiere during the current season, was a brilliant display of the entire gamut of classic ballet. Leading dancers, downstage (l. to r.) Bruce Marks, Toni Lander, and Royes Fernandez.

The ballet would benefit from the elimination of some of the stylized gestures and from more precise concentration upon the elements of design. For, like everything Miss Cullberg has done, it has possibilities. They await only further realization.

The orchestra wandered fleetly over some Czerny scale-embroideries. Then it stopped briefly. The curtain opened on silence and a column of fabric. The column melted, revealing a single dancer. She negotiated a port de bras, made a *révérence*, and left. It was as though she were bowing to her art. And the whole ballet — *Etudes* — was choreographer Harald Lander's bold, exuberant, joyous, intricate, and multi-paced bow to his own art . . . the satisfying, civilized art of ballet.

What was *Etudes* about? It was about dancing — just that. Only in one section, the Romantic interlude, was it about something else. And here the ballet temporarily palled.

For the rest, it began with the dancers doing barre work, the light concentrating on the parts of their bodies in action. (Because these sections reflected the simplicity of the classroom, they should have been done to the Czerny played on the piano. And then, when the ballet shifted to the atmosphere of the stage, it would have been apt to have the music shift to full orchestra).

The barre work was over. Fabric columns descended; chandeliers slipped into place (both elements, designed by Rolf Gerard, were too cliché for our taste). Male dancers appeared to partner the women. And the technical display became more vivid. Huge leaps cut across on the diagonal — all kinds of turns followed each other, quickly feeding in. Soloist Bruce Marks was challenged by a batterie; Royes Fernandez, by fouettés and multiple turns à la seconde; and Toni Lander, by the most taxing brio passages in the whole classic vocabulary. She performed them with the lambency of wind over summer water.

(Cont'd on p. 103)

Martha Swope

Moment of menace in Jerome Robbins' pessimistic new work, "Events," with settings by Ben Shahn and music by Robert Prince. "Events" had its American premiere during Ballets: U.S.A. season.

REVIEWS *(Cont'd)* Doris Hering

Jerome Robbins' Ballets: U.S.A.
ANTA Theatre
October 8-23, 1961

Jerome Robbins is a fantastic technician. He has unending facility; unending mastery of his craft. And there is probably no choreographer today, outside of the Orient, with his rhythmic finesse. But the seven ballets comprising the Ballets: U.S.A. repertoire, for the most part, lacked artistic dimension.

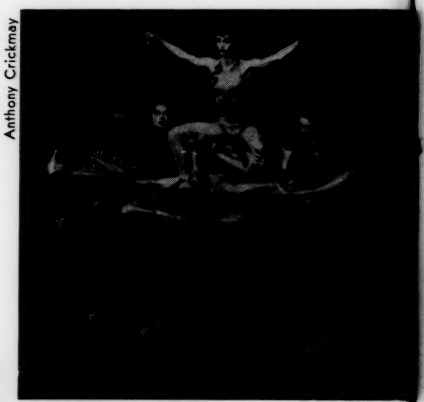
Not that they weren't serious — that they did not deal with grim fundamentals like narcissism, homosexuality, atomic survival, racial prejudice, aggression, infidelity, and futility. All these were present. All these indicated a choreographer with more than a passing awareness of life.

But again and again we were reminded of the Edna St. Vincent Millay lines: "Here dock and tare. But there no flower." Mr. Robbins' current roving over the field of human experience concentrated on the weeds, with little hint of flowers — on yearning, with no hint of love. He seems to have hit an emotional and artistic crossroads.

The bleakness of his attitude has even managed to distort the older works — the ones that he originally staged for other companies. *The Cage,* for example, was never a pretty ballet. But it had an urgent beauty of its own. Now it is just plain ugly, with a perfunctory vulgarity that has completely despoiled it.

When it was originally done by Nora Kaye and members of the New York City Ballet, there was poignancy in its depiction of a novice in a female insect-world —of her finding love—of her pre-ordained killing of her lover. She was the victim of an inevitable force, as was he.

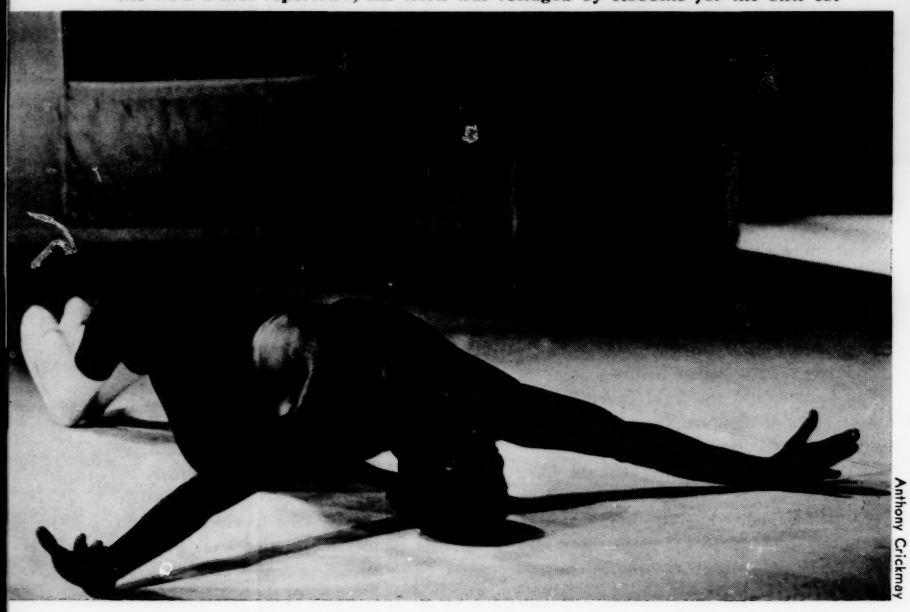
But the current version of *The Cage* is almost gleeful in its prodding murder of the writhing male and in the way the novice lasciviously wipes her legs after the job is done. Instead of being a tragedy, it is a grand guignol.



Anthony Crickmay

Erin Martin presides over her fellow-insects in Jerome Robbins' "The Cage," also restaged for Ballets: U.S.A.

John Jones of Jerome Robbins' Ballets: U.S.A. in "Afternoon of a Faun." Also in the NYC Ballet repertoire, the work was restaged by Robbins for his own co.



Anthony Crickmay

And the inevitability is gone from *Afternoon of a Faun.* This unusual duet of two young narcissists who find momentary contact, should not be *done;* it should *happen.* But now it has a deliberateness that has washed the poetry out of it. And unlike the original version, the two people now remain unchanged by the contact.

The same fixity has permeated even that old favorite, *Interplay.* Its casualness is gone. The ballet is about adolescents having a good time. A silly boy flirts with all the girls. A boy and girl wistfully dance with each other. Everybody joins in a free-

for-all.

Formerly there were little flair-ups of human contact. They have now been chilled so that the jazz dancing was a contest, rather than an instrument of nascent awareness.

The two ballets not previously seen by American audiences were *Moves* and *Events*. Both had an ambivalence, as though the choreographer had suspended himself from making choices in life — and in his ballets.

Of the two, *Moves* was the more sensitive. And it was magnificently performed by Mr. Robbins' Trilby-like company. The work was done in silence, and it is phenomenal the way the dancers had been trained to absolute rhythmic awareness of each other.

The dancers entered upstage, joined in a line. All ten of them executed quick ports de bras . . . A boy and girl were left alone. They seemed in a state of arrested flight. She placed her head lightly on his shoulder. They broke apart into a casual stance . . . Five boys performed a staccato passage electric with entrechats. They fell on their palms . . . Almost magically, in the dark, they were replaced by girls.

Three couples — two men, two women, a man and woman — shifted constantly, uncertain, but not really in search. They disappeared. The entire company returned to bow modestly and exit in the same formation as their original entrance.

The structure of *Moves* made a full, neat circuit. The human relations — the identity of the sexes — remained as inconclusive as at the outset.

In *Moves*, the inconclusiveness had a certain poetic fluidity. This was not so in Mr. Robbins' most recent ballet, *Events*.

From the very beginning, with its huge Ben Shahn act drop (in the style of Picasso's *Guernica)* depicting a man with a mosaic abdomen, *Events* seemed to have as its purpose the making of a BIG STATEMENT — a statement about the futility of human relations in the shadow of the bomb. Actually, the choreographer achieved only the first half of the statement.

Events had a kinship with Mr. Robbins' *Age of Anxiety*. But the latter work achieved a tragic dimension because it had an undercurrent of hope. Its people grew through their nihilistic experience.

The people in *Events* — four desperate creatures on a row of chairs, a crucified man, two homosexuals, a Negro who panders and is rejected by a heartless mob, a group of cripples—all of these groping humans never really come alive. Nor do they grow through experience.

"EXCURSION FOR MIRACLES"

A DANCE EXHIBITION OF THE HUMAN TEMPERMENT

SATURDAY EVENING OCTOBER 14, 1961 — SUNDAY EVENING OCTOBER 15, 1961

CREATION	PART I THEATRICAL	INVENTION	ORGANIZATION	PART II EXHIBITIONISM	DESTRUCTION
		SOUND TRACK			SOUND TRACK
PROGRESS	POWER — Chifra Holt, Jack Weber and Company	MOSSOLOV	SYNTHETICS	DECREE OF SOLITUDE — Paul Sanasardo, Donya Feuer, Jane Degan, Linda Sidon, Bill Maloney, Kai Donaldson, Brenda Dixon, Ellen Marshall, Diana Munzer	HENRY SCHAEFFER
	MUTATION — Paul Sanasardo, Michelle Lisager, Donya Feuer	USSACHEVSKY			
	ENERGY — Loretta Abbott, Kai Donaldson	DODDS		ARRAIGNMENT FOR LOVE — Anneliese Widman	COWELL
	INTERPOLATIONS — Jane Degan, Milagro Lisager, Chifra Holt, Donya Feuer	RUSSELL			
	DEPARTURE — Entire Company	MOSSOLOV		APPEAL OF ENVY — Donya Feuer, Chifra Holt, Jack Weber, Anneliese Widman, Paul Sanasardo	HENRY COWELL
	INTERMISSION	SOUND TRACK		INTERMISSION	SOUND TRACK
EVENTS OF ANNIHILATION	CONTEMPORARY EVENT — *Bill Maloney, Milagro Lisager, Loretta Abbott, Jane Degan, Diana Ramos, Linda Sidon	HENRY SCHAEFFER	PEDESTRIAN RESOURCES	READY TO WEAR — Kai Donaldson, Bill Maloney, Milagro Lisager, Loretta Abbott, Diana Ramos, Jane Degan, Linda Sidon	UNKNOWN
	ROMANTIC EVENT — Margaret Black, Jack Weber, Bill Maloney, Kai Donaldson	BADINGS		TO THE TRADE ONLY — Kai Donaldson, Milagro Lisager, Jane Degan, Linda Sidon	BADINGS
	SUBJECTIVE EVENT — Donya Feuer, Michelle Lisager, Paul Sanasardo	HENRY USSACHEVSKY		MADE TO ORDER — Diana Ramos, Kai Donaldson, Loretta Abbott	RUSSELL ROLDAN HENRY
				SURPLUS — Paul Sanasardo, Donya Feuer	
	INTERMISSION	SOUND TRACK		INTERMISSION	SOUND TRACK
CEREBRAL RECOVERY	DISTRACTIONS — Chifra Holt, Jack Weber, Milagro Lisager	SCHAEFFER HENRY	MANKIND INC.	PRODUCTS OF FABRICATION — Entire Company	HENRY
	TELEPATHIC AFFAIR — Paul Sanasardo, Michelle Lisager, Donya Feuer, Brenda Dixon, Ellen Marshall, Diana Munzer	RUSSELL RAAJMAKERS COWELL			

Puzzler for innocent bystanders: the printed program for the two parts (performed on consecutive evenings) of Feuer & Sanasardo's "Excursion for Miracles."

Perhaps Mr. Robbins was inferring (mostly through the use of a backdrop with a molecular pattern and another with a man tumbling headlong) that these people deserved destruction. But was it for him to judge? His first obligation was to create true people. Then it could have been for the audience to judge.

With the exception of the opening passage, the individual movement patterns for *Events* were not so inventive as for *Moves*, nor so intuitive as for *Age of Anxiety*. Mr. Robbins was evidently more concerned with frenetic pacing. This he achieved. His company was again totally responsive to his needs.

His dancers made an unusual group. All of solo caliber, they were quick, alert, spare, serviceable. Most of the women had little bloom, the men little stalwartness. They were instruments.

Only here and there did an individual emerge — Muriel Bentley as the truculent realist in *The Concert* (still a very jolly work) — Veronika Mlakar as the wide-eyed girl in *Afternoon of a Faun* — Christine Mayer and John Jones as the tender would-be lovers in *N.Y. Export Op. Jazz* —Susan Borree and Lawrence Gradus as the fleeting friends in *Moves*.

The small orchestra was conducted by Werner Torkanowsky. Jean Rosenthal was in charge of lighting. Like the dancers, they were under the spell of Jerome Robbins' restless, but not sufficiently reflective imagination. *D.H.*

"Excursion for Miracles"
Paul Sanasardo and Donya Feuer
Hunter Playhouse
October 14 and 15, 1961

The elaborate pretension of a schema like the above implies that the dancers distrust their own medium. This is scarcely believable for veteran performers like Paul Sanasardo and Donya Feuer. Nevertheless, their *Excursion for Miracles* was much in need of a miracle.

Part I, *Theatrical*, began quite promisingly. The timing, the group patterns, the varied pace were theatrically conceived. The metallic gleam of the costumes' satin and sequins matched the mechanical accompaniment and expressionless faces. Loretta Abbott and Kai Donaldson, in *Energy*, provided a nice bit of jazz movement to unobvious jazz music. But a rickshaw-wheelbarrow, a cylinder-sedan chair, a hand mirror, and a drop tableau curtain did little except "prop" up the theatrics in *Mutation*.

Situation and preoccupation with the small world of self predominated in the *Events* section. Lyrical movement grew angular in *Contemporary Event*, perhaps indicating the advent of the machine. Margaret Black danced on point in *Romantic Event*, and in *Subjective Event* Donya Feuer, sheathed in the same slinky black sequined gown she had worn in *Progress*,

(Cont'd on p. 60)

Anthony Crickmay

CHARITY GALA: Ballerina Margot Fonteyn, who as president of England's Royal Academy of Dancing arranged a Nov. 2 benefit performance at Covent Garden, makes plans with her associates. L. to r.: Designer William Chappell; Dame Margot; Rudolf Nureyev, ex-Kirov Ballet dancer who was making his London debut in the *Black Swan Pas de Deux* and a solo designed for him by Royal Ballet's associate director Frederick Ashton (right). For more about the Gala, see our London correspondent's report, below left.

REPORT FROM LONDON

November 2 was the date of the Charity Gala Matinee in aid of the Royal Academy of Dancing arranged by Dame Margot Fonteyn. The outstanding event was undoubtedly the London debut of that well-publicized refugee from the Kirov Ballet, Rudolf Nureyev. This debut had to be made in the most trying of circumstances, with all of ballet London agog to see the new boy wonder.

From the audience point of view he was a sensation, and received what must amount to one of the longest and loudest ovations in recent memory. The critical reaction was slightly more mixed, although most writers recognized his unique qualities, and many of them suggested that he should be invited to join the Royal Ballet. (This "Nureyev for Covent Garden" campaign has been given a further fillip by the Covent Garden gallery, which has organized a petition to the management that at time of writing has more than 2,000 signatures to it.)

Nureyev was seen in two items, the *Black Swan Pas de Deux*, in which he partnered Rosella Hightower, and a new solo by Frederick Ashton to Scriabin's *Poème Tragique*. As a technician, Nureyev, while brilliant, certainly has his faults: his plié is not as good as it might be, causing him to land heavily from his jumps; his ports de bras have more of a boyish grace than masculine grandeur; and quite a lot of his work shows a certain erratic finish. But as a dance personality he has few equals, and, carefully handled, I have no hesitation in suggesting that he could easily become the world's most sought-after international star.

He is young and good-looking, apparently an exceptional actor — there were moments in Ashton's sadly tawdry solo that he gave with heartfelt, heartbreaking conviction — and there is much that inevitably recalls descriptions of Nijinsky. Marie Rambert has said that he reminds her more of Nijinsky than any dancer she has ever seen, and in this she has received backing from Serge Grigoriev, Tamara Karsavina and veteran balletomane Lady Juliet Duff.

Nureyev's debut naturally tended to overshadow everything else, but all in all it proved an exceptionally good gala. John Gilpin and Fonteyn herself excelled in a sensitively reconstructed version of Fokine's *Le Spectre de la Rose*, produced by Karsavina, which could well go straight into the Royal Ballet repertory. It was also a very great pleasure to see a group of young dancers from the Royal Danish Ballet, particularly since it is now so long since the Danes were in London and I think nearly all of this young entry were making their first appearance here. Outstanding were the high-flying Niels Kehlet and the delightful Solveig Oestergaard, who has that peculiarly Danish gift of transmitting daintiness into beauty.

The gala was completed by Fonteyn and Somes in the pas de deux from Ashton's *Birthday Offering*, and Claire Sombert and Gerard Ohn elegantly eloquent in *Adage*, choreographed by Ohn himself to Albinoni music. *C.B.*

ANNE FRANK BALLET: Fifteen curtain calls met the recent Goteborg, Sweden, performance of Adam Darius's *In Memoriam*. Led by its American choreographer as the father (right) and Marilyn Mather as Anne (left), the work is being filmed this month for TV viewing in Holland and Belgium. Photos of the ballet are included in the Anne Frank Museum (the building where the family hid during the occupation) in Amsterdam.

IN THE NEWS

Jack Mitchell

PREVIEW: An early model for a stage set of *Midsummer Night's Dream*, new Balanchine work scheduled for Jan. 17 debut. The 90-minute-long ballet, to music by Mendelssohn, with costumes by Karinska, will use the NYC Ballet plus 24 children and 10 apprentices. The sets by David Hays, who also did *Episodes*, will, according to plans at presstime, include various forest locales and a major scene (above) in white, pink and gold for the wedding at the palace, in front of which many divertissements will take place. For it a giant star is planned to hang suspended before a background of painted gauzes. Mr. Hays' model is 22" wide (note bureau on which it stands) in ½" scale to approximate City Center's 44'-wide proscenium.

NBC-TV

PERIOD PIECE: The pseudo-Oriental dance of Salomé performed by Mlle Dazie in 1907 was a hit in the very first *Ziegfield Follies*. On Oct. 29, for a nostalgic television spectacular called The Ziegfeld Touch (see TV report), Mlle Dazie was danced by Jayne Turner (left). Choreographer John Smolko based his re-creation on a photo of Mlle Dazie, plus old movies in the Museum of Modern Art Film Library. Dance film clips of the real Marilyn Miller, Ann Pennington, and Gilda Gray were also seen on the show.

RUTH PAGE: *COSMOPOLITE OF THE CENTRAL PLAINS*

A resume of the all-encompassing career of America's most versatile dancer-choreographer

BY SAUL GOODMAN

Lithe and lively Ruth Page was born in Indianapolis. Her mother, a professional pianist, helped create the Indianapolis Symphony Orchestra, and also appeared with it. Her father, Dr. Lafayette Page, was a distinguished brain surgeon who worked hard for the creation of the first children's hospital in this country. The Page household frequently played host to visiting artists, writers and composers, whom little Ruth entertained with what was then called "fancy dancing" — a title given to what the dancer-choreographer now says was actually moving to rhythm combined with scarf waving.

The day Anna Pavlova came to tea was a very special event. Not only had the teenager been enchanted by Pavlova in her local performance, but the great ballerina urged Mrs. Page to bring her graceful daughter to Chicago for a summer of ballet classes with the Pavlova Co.

Ruth learned quickly and was soon asked to join the company (accompanied by her mother because of her youth) for a tour of South America and Mexico. The dance events that have filled the same young lady's life from that time to the present would fill many volumes. The extent of her career is truly amazing, for at a time when, it is generally considered, there was a limited amount of dance activity, her life encompassed dance in ballet, opera and concert — performed in many lands, near and far. And what she has done for dance in the heart of this country, and especially in Chicago, is indelible.

After the tour with Pavlova, Ruth came to New York to attend the French School, a boarding school for young ladies. In addition to her general education, she continued her ballet studies with a leading dance personality of the time, Adolph Bolm, who had come to the U.S. with the Diaghilev company and stayed. This was the beginning of a long time professional association for Miss Page and Mr. Bolm.

When Bolm came to the Chicago Opera as guest dancer and choreographer for the 1919-20 season, he created a new ballet, *The Birthday of the Infanta,* based on the Oscar Wilde story, with music by Chicago's John Alden Carpenter and settings and costumes by Robert Edmond Jones. It was in the starring role of the Infanta that Ruth Page was introduced to Chicago audiences. A year later, he took Ruth and a small company to London, and while appearing there, she studied with famed Enrico Cecchetti, teacher of Pavlova and of the members of Diaghilev's company. Back in the U.S., she made several cross-country tours with Mr. Bolm, as his partner, in his Ballet Intime, one of the earliest American-based ballet companies. She was next engaged as leading dancer for Irving Berlin's second *Music Box Revue,* a Broadway hit that ran for a year and featured her in a white ballet, with corps, and also in a Chinese fantasy ballet. When the show took to the road, ever-adventuresome, she went along — for another year.

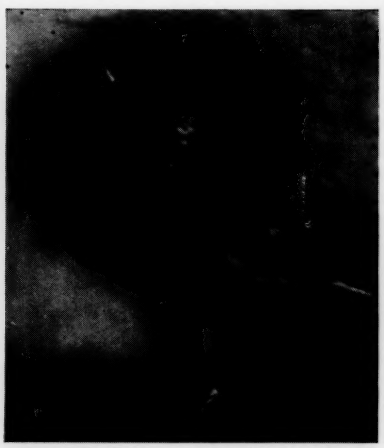
In Chicago in 1924, she became the prima ballerina of the Chicago Allied Arts, a brief but major experimental project created to stimulate interest in the performing arts. Here, with a jazz pas de deux called *The Flapper and the Quarterback,* she made her first attempt at choreography. Next came *Oak Street Beach,* also on an American theme.

Marriage to Chicago attorney Tom Fisher — who was the executive secretary of Allied Arts — and a Monte Carlo honeymoon, followed. There the newlywed continued her classes with Maestro Cecchetti, since the Ballets Russes was then in permanent residence there. Among those in the classes were Alicia Markova, Vincenzo Celli, and Chester Hale. Shortly thereafter, Ruth Page was invited to join the company for the season. It was her friend, soloist Ninette de Valois, who helped her with her roles.

In the meantime, Adolph Bolm had gone to Buenos Aires, and when he wrote and invited his Ballet Intime partner to appear with him in a production of *Coq d'Or,* she set sail for Argentina. She had always

Ruth Marian Page 2, with her late brother, Lafayette, Jr.

At 12, in an Indianapolis version of "The Hall of the Mountain King."



A butterfly dance — one of young Ruth's favorite themes.

dreamed of dancing the lead in this renowned Fokine ballet, and had once told Mr. Bolm that she would travel to the ends of the earth to do so. And she almost did —the boat trip took three weeks.

Then for two season, Ruth Page was guest soloist with the New York Metropolitan Opera, and for seven summers she was leading dancer, choreographer and ballet mistress for the Ravinia Opera Co. at an outdoor theatre on the outskirts of Chicago. An extra-special attraction of this theatre was free performances for children which she organized and also operated, creating special dance programs for the youthful audience.

In 1928, Ruth Page danced in the world premiere of Stravinsky's *Apollon Musagète*, in the new theatre of the Library of Congress; again Bolm was the choreographer. Then she set out on her own.

With a partner and two additional girls, the small group spent three months performing in the Orient, appearing in Tokyo at the enthronement ceremonies of Emperor Hirohito, and then continuing on into China, Siam, Bali, and India. While organizing the group, Ruth cabled Ninette de Valois to join it. But the day before the cable arrived, the latter had signed a lease on a small dance studio in London. Despite urgent pleas, her landlord stubbornly refused to release her from her lease, and so the young Irish dancer was compelled to reject her American friend's offer. The ballet scene in London might have been very different today had that cable arrived 24 hours earlier.

In 1930, Ruth Page presented a series of American solo dances in Moscow before the Sophil (Symphony) Society at the invitation of the Soviet Government. And in 1931, she danced the Princess in Stravinsky's *L'Histoire du Soldat*, first in Chicago, later for the League of Composers in New York.

In 1933, Chicago celebrated its second world's fair, which was called The Century of Progress Exposition. Ruth Page, the city's recognized leading exponent of the dance, was asked to create new ballets to be performed to the accompaniment of the Chicago Symphony. Among the

(Over)

In Mexico, 1918, with Pavlova's co., during a full year's tour that also covered Central and South America.

Ruth Page had her first starring role in "Birthday of the Infanta," by Adolph Bolm, for the Chicago Opera in 1919. Costumes and sets by Robert Edmond Jones.

RUTH PAGE

Opposite: "A perfect arabesque" said Cecchetti of this photo of Ruth Page in Irving Berlin's "Music Box Revue," 1923-24.

Below: Ruth Page was leading dance force of Chicago's Allied Arts, 1924-27, an organization that "produced many original works to new and provocative music." She is seen here with Paul Dupont in "The Flapper and the Quarterback," which she did for Allied Arts. Her first choreographic effort, it was one of the first uses of jazz in a serious concert.

Ruth Page with Adolph Bolm in "Danse Macabre" as they appeared in his Ballet Intime, early U.S. concert co. in which she danced, here and abroad, as his partner.

As Queen of Shemakhan at the Teatro Colon, Buenos Aires, 1925, in Bolm's version of "Coq d'Or."

works she staged was *Guiablesse*, which had a cast of thirty-five Negro dancers. In the leading roles were Miss Page and another Chicagoan, Katherine Dunham.

The following summer, Mr. and Mrs. Fisher visited the Salzburg Festival, and there the dancer met Harald Kreutzberg, who at that time was the leading European male exponent of modern dance. They formed a partnership that resulted in a long tour of Japan and North China, and subsequent transcontinental tours in the U.S. for over three years.

In the winter of 1934, the Chicago Opera was reorganized and Ruth Page became its ballet director and premiere danseuse, a position she occupied for three seasons. It was during this period that she arranged the first all-ballet evenings ever presented by a major opera company in the U.S.

For these programs, she choreographed a group of works on American themes to commissioned scores, among them *Hear Ye! Hear Ye!* (music by Aaron Copland), *An American Pattern* (music by Jerome Moross), and repeated her ballet to Ravel's *Bolero*, which she had created previously and which she later performed over eighty times in concerts through the Midwest.

Then she became dancer and choreographer for the Cincinnatti Opera, where Paul Draper danced the leading role in her version of Gershwin's *An American in Paris*—a ballet she took to Paris in 1950.

In 1938, Ruth Page joined forces with Bentley Stone, with whom she had danced at the Chicago Opera — and this became, and still is, another of her loyal professional collaborations. In addition to numerous duo-concert tours, they established the Page-Stone Ballet, which consisted of thirty dancers. For nearly ten years they toured the U.S. Jointly, they created *Frankie and Johnny* under the auspices of the Federal Theatre Project in Chicago in 1938, which enjoyed a longer run than any ballet in Chicago's history. *(Over)*

RUTH PAGE

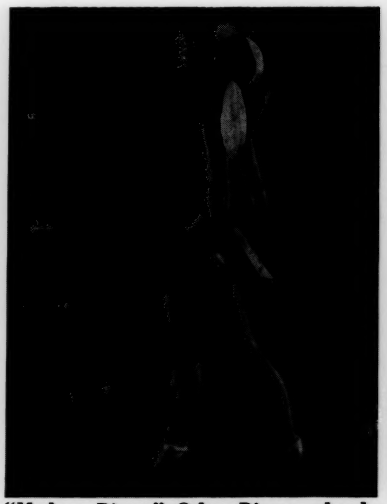
"Songs by Carl Sandburg," "a free folkloric interpretation," was in the repertoire of solo concert works with which Ruth Page toured the U.S. during the 1930s and '40s.

Opposite: Ruth Page and Harald Kreutzberg appeared in U.S. concert tours during the early '30s. They also danced together in the Orient, 1932 and '34.

(over)

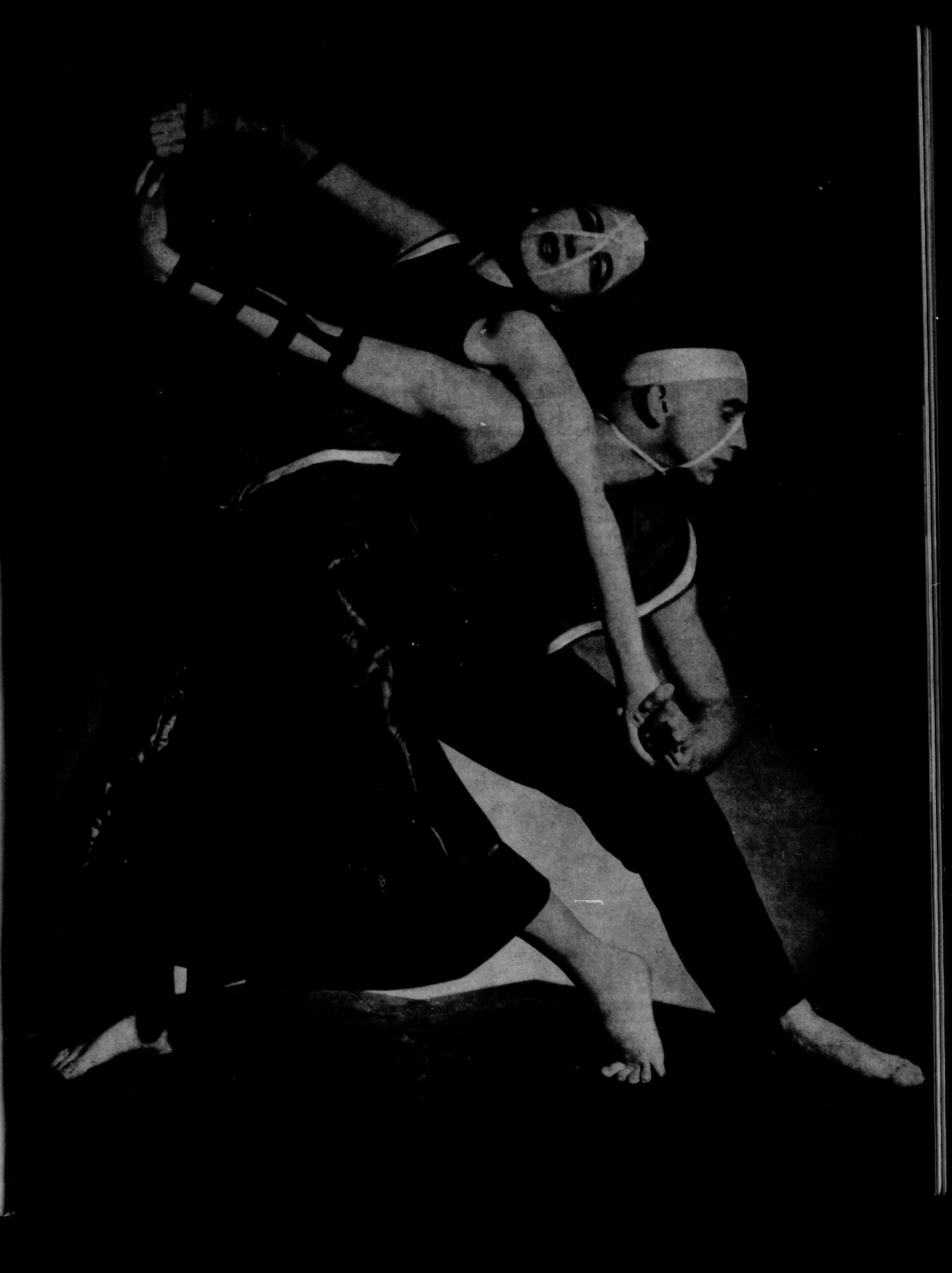
With Harald Kreutzberg (left) and accompanist Friedrich Wilckens in one of numerous transatlantic boat crossings.

"Expanding Universe" was the title of a group of dances performed inside sacks.



"Modern Diana." Other Dianas, also by Ruth Page, were in Greek and 18th-century styles.

"Ballet Scaffolding" (Prokofieff) — an attempt to compare the structure of ballet to that of architecture.



"Zephyr and Flora," with Bentley Stone, with whom Ruth Page joined forces in 1938 to establish the Page-Stone Ballet. The co. toured U.S. frequently in the '40s.

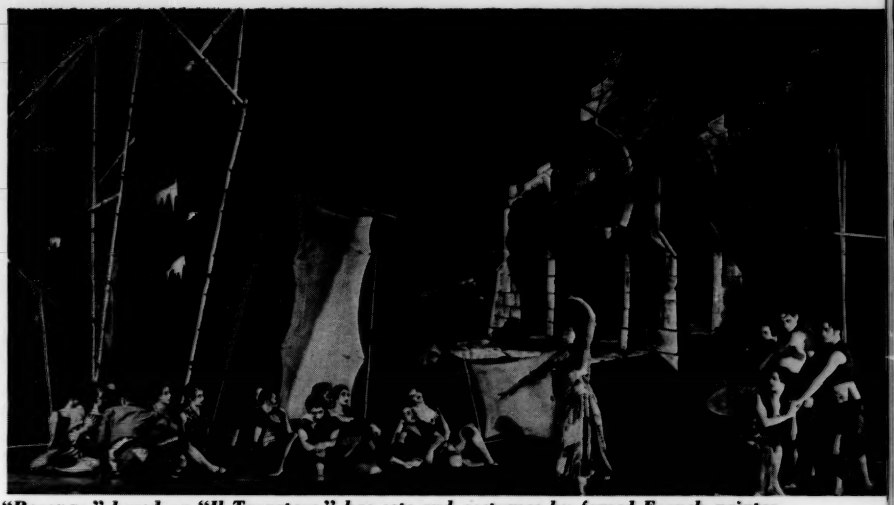
The Page-Stone Ballet in "Frankie and Johnny," with music by Jerry Moross. The ballet was later taken into the repertoire of Ballet Russe de Monte Carlo, where Alexandra Danilova and Frederic Franklin were its best-known interpreters.

RUTH PAGE

With her husband, Thomas Fisher, at their villa in San Tropez, discussing costumes for a new ballet. The Fishers also have a Paris apartment and a country home on Lake Michigan, as well as their handsome Chicago apartment.

The first of Ruth Page's ballet-into-opera compositions was "Guns and Castanets" (based on "Carmen"), produced for the Chicago WPA in 1939, and later danced by the Page-Stone Ballet.

(Continued from page 43)



"Revenge," based on "Il Trovatore," has sets and costumes by famed French painter Antoni Clave. Miss Page's interest in theatricality and colorful visual effects has led to collaboration with foremost artists.

The following year, Ruth Page choreographed her first opera-into-ballet; she converted Bizet's *Carmen* into *Guns and Castanets.*

During all these years, indefagitable and enthusiastic, she was also touring throughout the Middle West and South in solo recitals. Believing then, as now, in using all theatrical devices, she experimented with speaking poems while dancing. Some of the dances had such intriguing titles as *Lucy Lake, I'll Go to Santiago, Cambridge Ladies, Anyone Lived in a Pretty How Town, Sadness of the Moon, Drinking Alone in the Moonlight,* and *Lament on the Death of a Spanish Bullfighter.*

In Dance Magazine, May, 1943, we find: "Ruth Page has turned the trick! Something new under the sun. A ballet dancer reciting poetry all the while she dances, and doing it much better than most professional poetry readers do. She doesn't even get out of breath combining pirouettes with Carl Sandburg. Miss Page swears she's never taken an elocution lesson, but her voice is full and expressive, her diction clear and unaffected. Added to the ballet dancing and poetry are sensationally beautiful costumes by Nicholas Remisoff, and Miss Page's own dainty beauty and well-seasoned flair for comedy. A colorful and unusual program full of provocative angles, it should be snapped up by astute bookers." And it was.

In 1940, the Page-Stone Ballet became the first American ballet company to visit South America. And in 1942, '43 and '45, Ruth Page returned to the Chicago Opera as ballet director and leading dancer.

When Bentley Stone joined the U.S. Army in 1946, Ruth Page joined the Ballet Russe de Monte Carlo. During the next four years, as guest dancer and choreographer she restaged their *Frankie and Johnny,* added *The Bells, Billy Sunday,* and *Love Song* to that company's repertoire.

In 1950, Les Ballets Americains, which she had named a Chicago group for a European tour, created a stir in Paris with its unorthodox Ruth Page presentations. Undaunted, she returned to Paris the following year at the invitation of the Ballets des Champs-Elysées and successfully staged *Revanche* (or *Revenge*), a ballet-into-opera version of *Il Trovatore.* A few years later she choreographed the ballets for a French musical called *Minnie Moustache,* based on the gold-rush days in our own Wild West.

It was the Paris success of *Revenge* that gave her the idea of creating a program consisting of two long ballets based on operas, separated by a short, spectacular dance number. It is such a program, with differing works in it, that she has toured in the U.S. for the past five years under the auspices of Columbia Artists Management. *(See the February, 1961, issue for more about her ideas on the subject of opera into ballet.)* This season's Chicago Opera Ballet tour will be from January 8 through March 17.

While Ruth Page herself has appeared on stage as recently as 1959, when she danced the role of Susannah in her ballet based on *The Barber of Seville,* she is about ready to give up active dancing in favor of choreography and direction, although she expects to continue to take a daily ballet class for the rest of her life.

Chic, gay, magnetic, vibrant and ever-interested in everything that concerns the dance, she has a unique role in the American dance scene. *END*

Chicago Opera Ballet's corps de ballet in "The Merry Widow." In addition to featuring Chicago dancers Bentley Stone, Kenneth Johnson, Patricia Klekovic and Orrin Kayan, the co. imports a number of well-known stars for its Columbia Concert tours, among them Marjorie Tallchief, Alicia Markova, Maria Tallchief, Melissa Hayden, Sonia Arova, and Milorad Miskovitch.

A MEETING BECOMES A FRIENDSHIP

Members of the Kirov Ballet spend an afternoon with Martha Graham and her dancers

BY VALENTINA LITVINOFF

One fine thursday afternoon last October, a dance event of rare importance quietly took place in New York City. Russia's most significant exponents of classical ballet, the Kirov Ballet, met with America's leading modern dance artist, and observed her work.

All concerned were much moved by the encounter.

It began when Konstantin Sergeyev, director of the Leningrad company, in the course of a conversation about dance in America, expressed a wish to see the work of Martha Graham. A few phone calls, and a date was set. Martha Graham would not hear of letting the Russians see merely a regular class. Only a special demonstration of the advanced class, which included many of her professional group, would do.

On the designated day, Sergeyev held a company rehearsal at Madison Square Garden with an eye on his watch. Then, relegating the remainder of the call to Igor Belsky, he took time to sit down with the writer and request an orientation to Graham work. Although we had discussed this before, now Sergeyev sought a closer understanding of her approach, for the demonstration he was to see would be of the basics, the technique. The concept of torso motivation for movement, the idea that action of arms and legs issues out of movement in the torso, interested him greatly. Sitting there, in the vast emptiness of Madison Square Garden, he did the Graham contraction and the release, with sensitivity and physical intelligence. And he formulated an explanation of the contraction: "to go into oneself" or "to enter into oneself."

Although originally Sergeyev had said that only a handful of dancers beside himself would be free to attend the demonstration, interest was so great that things were arranged otherwise, and a bus had been chartered to accommodate the group of sixty-one who wanted to go. Some of them had appeared at rehearsal in their street clothes in order to be ready on time.

On East 63rd Street all was excited anticipation when we drove up. Miss Graham, tiny and beautiful in a Chinese dress, flanked by a handful of guests, including Gertrude Macy of ANTA and Craig Barton of the Rothschild Foundation, stood waiting in the hall. In accordance with previously and hastily arrived at protocol, I (whose function in this episode was that of an anxious go-between and a devoted translator) was to introduce Sergeyev to Miss Graham, then to let him introduce several ballerinas. The rest of the company, in order not to prolong the preamble and hold up the heart of the afternoon, were to be introduced en masse. But we did not reckon on the gracious hostess nor on her interest in every dancer in the troupe. She stopped everyone individually to shake hands, to say a word of welcome, to peer warmly into the eyes of each, as the long line of dancers — among them Kekisheva, Korneyeva, Utretskaya, Yastrebova, Belsky, Boris Bregvadze, Ivanov, Shatilov, Vikulov — slowly streamed into the studio.

When she saw Kolpakova, Martha Graham suddenly sparkled with a touching special love of one dedicated artist to another. "You are so beautiful!" she told her. "Your dancing is so expressive." Kolpakova thanked her, beaming with pleasure, a remarkable modesty, and a bashful smile.

Parenthetically, it is not amiss to remark that the Leningrad dancers, from the ballerinas to the corps de ballet, are simple and natural in their off-stage bearing. The girls are casual, youngish, modest. The men are equally modest, good-humored, and devoid of mannerisms. They are all devoted to the teachings of the late Agrippina Vaganova, and are infinitely proud of the tradition of which they are the perpetrators.

The Leningrad dancers settled onto the low, free-form benches along the mirror wall of the studio.

In a heightened atmosphere, the studio space filled with twenty-two beautiful Graham dancers. Their leader, alert in every fiber as if charged with a singular magic, began the demonstration by saying:

"This work is not a rejection of ballet. Many of us have studied classical dance. But we have chosen this way of moving. We've chosen it because we believe that greater eloquence and more comprehensive range can be developed in this way."

Graham did not give an actual lecture to the audience, but she talked, as in class.

First came the floor work, breath-impelled, a unique physical statement of credo. It was followed by what I translated as "center work"; then by the remarkably creative use of the barre for the development of extension and of balance in off-center extensions. This barre was one of many eye-openers for the ballet-oriented audience. The program's final part was movement in space, beginning with a stylized walk and ending with exciting aerial combinations of jumps, falls, leaps, turns, runs. The whole had a climactic progression which flowed with an inexorable logic.

The instructor interpolated explanations and remarks throughout. This not only provided clarification for the visitors, but made the proceedings informal and friendly. It also gave the program's pacing a wonderful punctuation. Trust Martha's unfailing theatre sense!

The audience spontaneously marked off sections of the performance by appreciative, telling applause. This interpreter attempted to translate all that was said for the Russians to understand. The inimitable, Grahamesque formulations were often a challenge. Exactness in translating mattered here.

During the demonstration, Sergeyev whispered in my right ear that he saw an influence of the East in the floor work. In center work, he saw a balletic influence. He commented on the innumerable varia-

Dancer-choreographer Valentina Litvinoff is currently teaching at her own Greenwich Village studio and at the Metropolitan Music School. She is also at work on a long-term comparative study of different body usage in ballet, modern and ethnic dance forms.

tions and changes of dynamics in contraction and release that he recognized. In my left ear, Igor Belsky, the choreographer of the Shostakovich *Seventh Symphony*, also asked intermittent questions. "Is there a text-book on her work?" "Has she explained any of these exercises in print?" Other dancers would occasionally contribute to the whispered conversations: "Does she take children?" "How long do people study?" "How long is each class?" And a question, at this time as well as later from others, "How do these dancers make a living?" (This was the question least easy for the Americans to answer. Of course a number of those in the Graham Co. also teach at her school, but in terms of performance, the brief Graham seasons can hardly pay their bills, and if these dancers want to dance regularly, they must appear in media quite different from that of concert dance—on TV and Broadway. This information obviously astounded the Russians.)

The demonstration was rich in falls and in constant dynamic interaction between the body and the floor. Miss Graham said, "We do not always spend so much time on the floor. But since we use much of floor work and falls on the stage, we want you to see both the basic work and the later use of basics in variations." Then, remarking good-humoredly on the intense and serious performers, "We are so nervous today. We are anxious to do everything right for you."

The audience was tremendously impressed by a beautiful pattern on a fall that was done first on a beat of eight counts, then repeated on six, on four, on two, and on a seemingly impossible, very exciting count of one. Difficult combinations involving alternating falls and jumps; the familiar Graham elongated, diagonal body on a contraction borne by the strength of the pelvis and thighs — all received intense attention and admiring applause.

As the program continued, enthusiasm grew. The performers, as well as the work itself, riveted renewed responsiveness. "How well they work," Sergeyev whispered repeatedly. Or, pointing out individuals, "He works well!" for Bertram Ross. Helen McGehee, Matt Turney, Linda Hodes, and some the boys also "worked well." "A beautiful dancer," for Yuriko, whom he spied in the third row.

It was over, and as the Leningrad dancers rose, Sergeyev spoke. "My friends, may I, in the name of our entire group, thank Miss Graham for showing us her very important work. We knew of Miss Graham, and we deemed it an absolute necessity, while we are here, to see her work and to meet and have contact with her personally." Martha replied with a kind little speech. This conversation was nice. But the afternoon threatened to end with the personal part of the "contact" only partially happening. Real, human-to-human touch was still a promise, hovering in the air, not yet fulfilled.

A walk through the studio garden did it—although "a garden" is a flattering name for the cement courtyard with its little pool and thin bush or two. But the few leaves of greenery disarmed the dancers. They seemed to become free of the bounds of mere courtesy. "How necessary is this bit of green to dancers working in the city!" exclaimed both Sergeyev and Graham. Others echoed sympathetically. They mentioned New York's noise, especially the cacaphony surrounding their hotel.

In a softened, more personal vein, Sergeyev resumed the talk with Graham as we re-entered the building and stood in the hall, minutes before the Russians' departure. He was no longer speaking as the director of a great company, expressing official appreciation. Now, one individual choreographer, his whole life immersed in the art of movement, was asking questions of another individual, just as immersed. Is this the entire base for her compositions? Yes, except for the very lyrical works. They spoke of *Clytemnestra*. Too bad he could not see it. He would so like to try this way of moving. "I really believe that our whole group could only benefit from this training."

It was time to remind the dancers who had detached themselves from their directors and the interpreter, that it was late, time to leave.

But an exciting and revealing part of that entirely exciting and revelatory afternoon was happening. The Leningrad dancers, in the studio, had wandered over to the Americans who had just danced for them. And here, by themselves, the familiarity with sweat and work as their common language, these dancers of both lands were communicating with each other. Easily, warmly, freely.

And now, instead of standing around and waiting for official speeches, the ballet group swarmed around Martha Graham.

With eyes shining, gesticulating, they spoke fast in their brightly articulated Russian: "How beautiful you are!" It was Kolpakova's turn to peer lovingly into Martha's eyes and grasp her hands. "Your work is so beautiful! I should like to try to do it. I should like to see what it feels to experience it myself." Graham: "O, how wonderful. But we would have to be very careful," bending down in that typical all-in-one-piece-from-the-pelvis way, to touch Kolpakova's calf. One after another, they expressed their desire to do her work. One after another they told of their conviction that it would enrich their own work. A premier danseur: "One form does not interfere with another." Graham: "Not when there is real integration of the body within each form." Another male dancer, "Tell her that every joint, every part, every cell in the body is moved through, by these exercises." Graham was enthralled by this reaction, and touched by their evident ability to kinesthetically respond so sensitively to movement strange to them. Belsky: "I would probably fall to pieces after just one session of this. It would be fine if we could have one good work-out, and then call off the tour!"
"Thank you, thank you!" "Thank you!" "Goodbye, goodbye."

Their hostess stood on the chilly street and waved to the busload of artists.

Then, for me, the denouement came days later. The final evening of the New York engagement of the Leningrad Kirov Ballet was over. The dancers, tired, and preparing to go to Boston the following morning, were piling into a bus behind the Metropolitan Opera House, ready to leave for their hotel. Kolpakova stayed backstage to chat with this visitor. Thoughtfully, seriously, she reiterated that she was moved and impressed by Graham's work. Again she said, "I wish I could have the chance to try it. I wonder how it would be to sense it on myself." She added, "I see such honesty, directness, truth, in her approach."

As the dancers sat in the bus at the door of the Garden, waiting for it to take off, several of them happened to spot me in the crowd gathered to bid them farewell. They spontaneously began waving and shouting, "Send our greetings to Martha Graham!"

Until that moment they had been sitting silently, too tired to respond to the people milling about. But now, a glimpse that reminded them of that afternoon, and they sparked up — those that had been at the program — and kept calling through the windows as the bus began to move, "Send thanks to Martha Graham! Send thanks to Martha Graham!" *END*

Marta Becket

VARIATIONS ON RECURRENT THEMES

She paints things past that she may dance new dances

Most painters have to do something besides paint pictures in order to pay their bills. Marta Becket is an exception who pays her bills as a dancer with the proceeds of her purchased paintings.

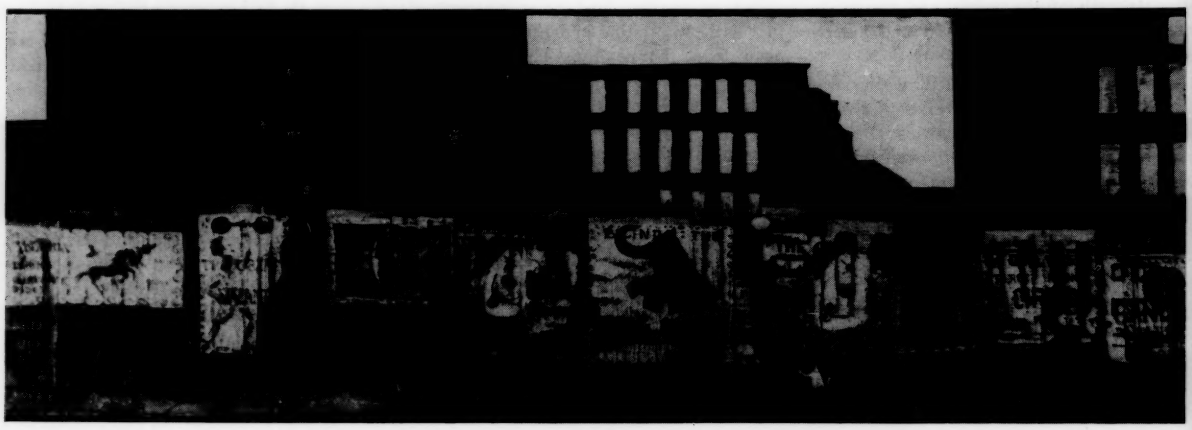
This interesting twist is a recent development for her. Miss Becket has "always painted, never studied, never tried to sell my paintings." Last year she went to see an old friend, Milo Lemus of the Milo Gallery in Greenwich Village. Mr. Lemus asked her to bring him her accumulated paintings — most of them on shirt cardboards, the cheapest of possible materials. He sold every one of them within two weeks, and she's been supplying him with bright, cassein canvasses — now on masonite — ever since. In fact, before leaving on her recent fall concert tour, she worked ahead in order to assure him his promised quota of two a week.

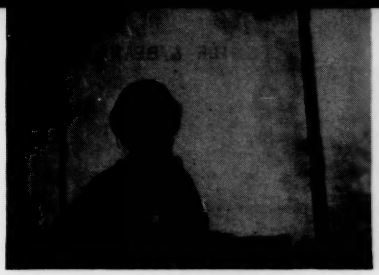
Her painting ideas stem from things in her life about which she feels deeply. "Some come from things I see or from things I remember," she says. "I have, for instance, special feeling for old theaters, old houses, old ladies, children in black stockings. I've always painted things of long ago — I have a deep nostalgia about them.

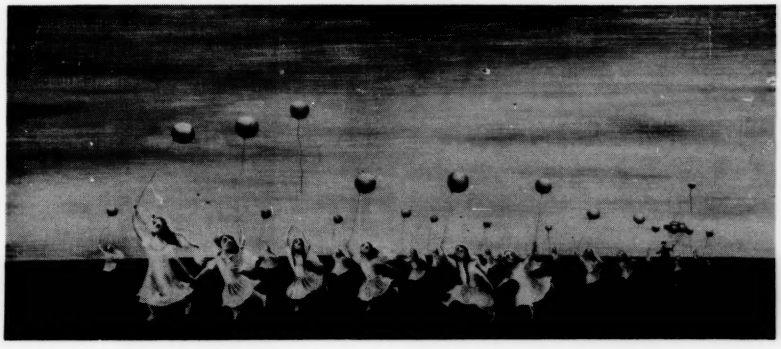
"It's funny that I like all these old things, and yet when I paint I like to be listening to music by Webern, Hindemith, Bartok, Prokofieff. There seems to be so much left to the imagination, but in the three B's, for instance, it's all there. I guess everybody who composes dances understands what I mean.

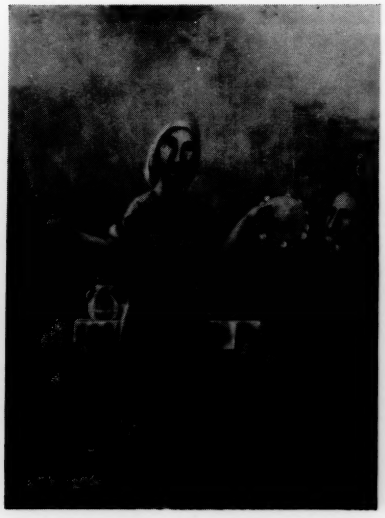
"Circus people inspire me. They work so hard, are so devoted, and put up with enormous inconveniences in the continuous grind of one-night stands. I imagine that such dedication existed in the old days in ballet . . . I've given many performances in Catholic schools, colleges, and convents, and have seen the sisters teaching Spanish dance, or ballet in toe shoes — but always wearing a habit . . . And balloons — I like to feel the roundness of them when I paint them . . . There are many things that are meaningful to me. I can't say exactly why — but it's the way I like eating scrambled eggs with rock 'n' roll music mixed up into it."

Marta Becket has on occasion combined her dance and painting talents. While dancing in the Broadway musical *Wonderful Town* she did the ballet position illustrations for Balanchine's *Complete Stories of the Great Ballets*, and later the dance figures in Walter Terry's *Star Performance*. She composes the dances, too, for her solo programs. Her latest work, the 40-minute *Hall of the Mountain King*, is a Chinese fairy tale in which she plays all nine characters. For it she has painted forty yards of continuous silk which move behind her, the curtain changing appropriately according to the characters. *LJ.*









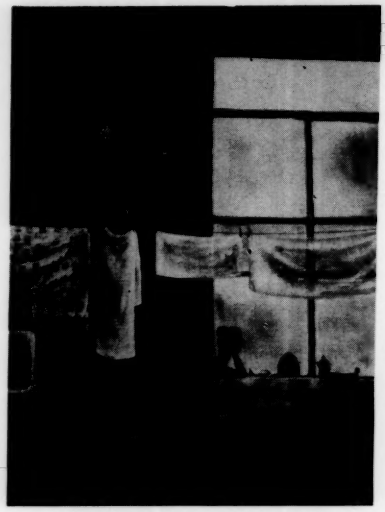
Aspects of the circus . . .

The family scene . . .

The nuns who like children . . .

The round, smooth feeling of balloons . . .

(Over)

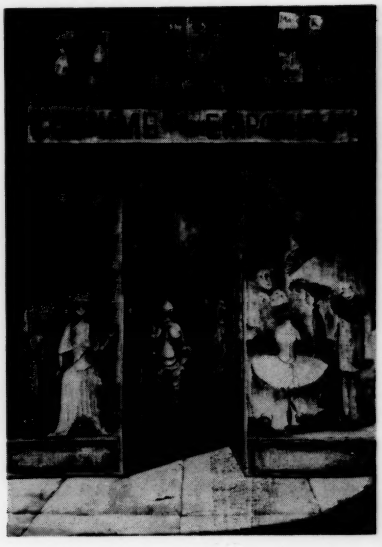


. . . The lonely observer . . .

Views from a train . . .

The store window that encompasses the glamour of costumes and dolls . . .

these are some of the themes in the stream of paintings by Marta Becket.



PRODUCTION ON THE LINE

Novel packaging operation services hotels, clubs and TV with dance spectaculars that emanate from the Moro-Landis Studio

PHOTOS BY SEYMOUR LINDEN

From a ballet corps of ten to a mammoth spectacle of a hundred showgirls, from tutus and toe shoes to bikinis and beanies —whatever the call, it's already on the production line at the unique studios of Moro-Landis in North Hollywood, California.

Under the direction of the industrious husband-and-wife-team of George Moro and Ruth Landis, the labyrinth of rooms in their large studio on Ventura Boulevard give vent to an uncanny conglomeration of unrelated sounds — the din of a tap routine in progress, the deafening racket of a battery of sewing machines, the twang of Oriental music, a cobbler's hammer and the whir of a movie projector. Out of it all comes the popular modern-day miracle, "the package," consisting of dancers, showgirls, routines, costumes, choreography, musical arrangements and even singers when needed.

Heading the creative phase of the operation as producer, choreographer and stager is George Moro, pioneer of the original Las Vegas spectaculars. His wife concentrates on the myriad problems of the business end, which includes maintenance of the massive record file of Moro-Landis-trained dancers and showgirls who are scattered throughout the country. In addition, Miss Landis somehow finds time to personally supervise the creation of the elaborate production costumes turned out by the hundreds in the costume studio on the premises — where a single showgirl costume can cost as much as $1,000.

Once a Moro-Landis production is ready for the road, a typical itinerary might start with an opening date at the Sahara Hotel in Las Vegas, where the dress rehearsal will be recorded on film, in color. After a few weeks, as the Vegas run nears its end, a previous Moro-Landis show would also be in its last days, possibly at Bimbo's in

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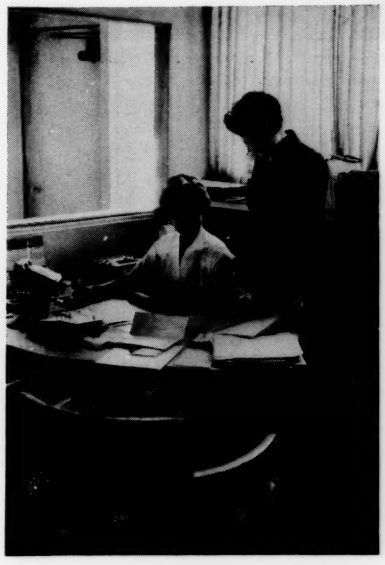
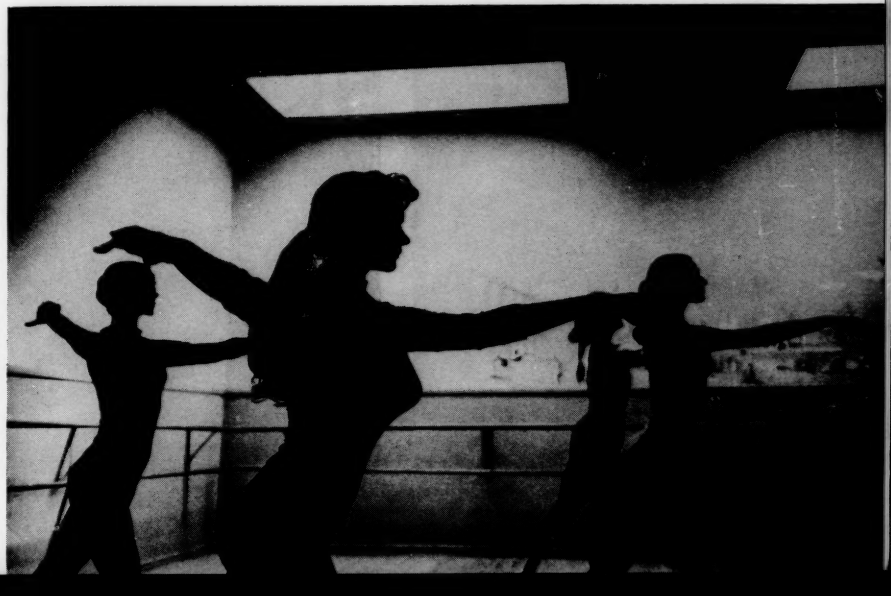
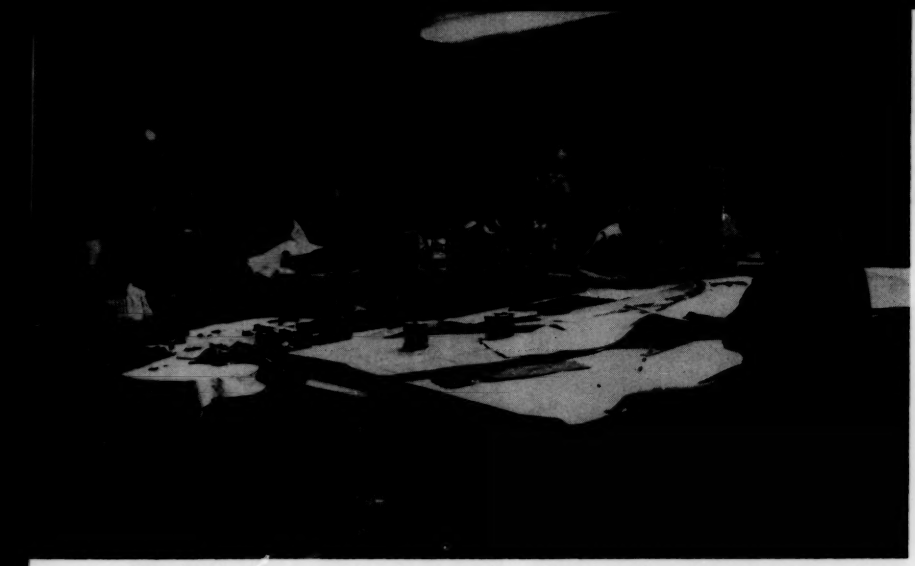


The handsome reception room of the Moro-Landis Dance Center in North Hollywood. (Note Dance Magazine reader.)

Ruth Landis consults with the Dance Center's executive secretary about a detail in the complex organization, which produces dancers, routines, music, costumes, and other ingredients of a "package."

Below: Ingredient No. 1—always sought for at the studio are attractive girls trained or with a capacity for training in ballet, tap and jazz dance.





The head seamstress is in charge in the well-organized workroom, where costumes are cut, sewn, decorated and prepared for sturdy usage.

MORO-LANDIS *(Cont'd)*

A hat-maker lingers patiently over one of many feathered chapeaux.

Razzmatazz, night club style, is notable for numbers on a variety of subjects, with unvaried emphasis on girls, girls, girls.

In the costume room hang all costumes not currently in use.

San Francisco, and the dancers ready to begin rehearsals for the new show which will move in from Las Vegas.

Mr. Moro travels extensively to personally rehearse the unit in each city scheduled to receive the show, but in the event of any delay in his arrival, the film and music are sent on ahead enabling the dance captain to take the routines and choreography directly from the film and begin rehearsals. When the show closes in Las Vegas, the costumes are rushed to the San Francisco club, cleaned and fitted, and the show is ready to go.

The routine continues like clock-work as the package moves on to the Cal-Neva Lodge in Lake Tahoe, then perhaps to the Texas State Fair, The Vagabond in Miami and on and on and on. Meanwhile, a brand new Moro-Landis extravaganza has begun the dizzying cycle all over again at the Sahara in Las Vegas. *G.B.*

At ever-important files, Miss Landis checks the availability of a dancer for a certain place at a certain time.

The film library has a complete visual record of all the dance numbers arranged by George Moro, who completely stages the productions.

REGIONAL BALLET—USA

A Monthly Feature

THE ART OF COSTUMING FOR DANCE

BY HERMENE SCHWARZ

"Perhaps the one stage medium today," wrote Cecil Beaton in *The Face of the World*, "that offers the greatest pure opportunity to a designer, as well as the greatest challenge, is the ballet. To create ballet decorations is a far from easy task, appealing to the artist's deepest sense of simplicity and economy. Since dance companies . . . are by nature nomadic, scenery and costumes must be reduced to a minimum . . . Costumes are boldly uninvolved . . . any excessive flounce or frill can easily be a hindrance . . . a paucity of means can still reffect the richest effects . . . of major importance are light and color, as well as the advisability of having contrasting textures of materials."

These are some of the principles we shall use to guide us in exploring the art of costuming for the dance — for it is truly an art, an essential expression of life and of creation.

Stage costuming employs all the basic principles of art. These principles include form, balance, rhythm, harmony, and unity. Elements underlying the principles are line, mass, color, and texture. All are interdependent.

Line defines the outline of form and shape—the silhouette. All great costume periods (e.g., Golden Age of Greece, Civil War, Gibson Girl) have their distinctive silhouettes. It is the most important of lines. It is seen from a distance and is responsible for first impressions. We notice decor and detail *after* the silhouette has told us the style and period.

Line also states direction and movement. Direction can be vertical (Empire), horizontal (peasant), diagonal (Grecian) and circular (East Indian).

There are three basic lines: straight (horizon), full curves (earth), and restrained curves (hills). Examine some of the finer Japanese prints, the sketches of Botticelli, Holbein, or da Vinci. In all of these, lines determine the correct weight and body of drapery covering the figures.

One line should always be the strongest. This is the important one, for it dominates and sets the mood. This line may be the vertical center front panel; the diagonal from the right shoulder seam to left underarm hem; the horizontal neckline from right to left underarm; or several other possibilities. Subordinate lines may cut across or oppose the main line

In Giselle's Act I costume, as designed by Carzou, "subordinate lines cut across or oppose the main line of direction" to create a peasant mood.

As co-director of the Dayton Civic Ballet, Miss Schwarz designs the company's sets and costumes.

direction — or stop the eye from being carried right out of the picture. The latter happens most often and most simply in folk dance costumes when bands of color are used around the bottom of the skirt.

If one wants *shapes*, and not lines, to dominate a costume, then certain areas should be accented by contrast and/or texture. Embroidery gives the richest effect. Another rich effect is achieved by varicolored appliqué. And, of course, either of these can be accented with beads or ornaments. Most fabrics will also respond to painted designs.

If embroidery or appliqué are used, it is well to do the work on a bit of net or fine cotton. In this way, the design motifs can be moved around or re-used, and they can also be removed when the costume is to be cleaned.

A well-proportioned human body has the most beautiful lines and forms. The element of *unity* requires that we do not contradict this form; *variety* asks that we enhance it. The line of a good silhouette will be related to the body structure. It will emphasize some of the points of body articulation. It will seek to conceal imperfections. A beautiful costume should never reveal all the lines of the human form at one time, nor should it engulf them.

Of course, it must be remembered that when moving, every dancer constantly changes the design of a costume. The lines are crushed, curled, or misshaped. The spaces are concealed, dwarfed, elongated. The silhouette is diminished or enlarged. The legibility of the whole is different with every movement of the dancer.

But here are some precepts to keep the costume from losing its identity: Vertical lines give the feeling of uplift, grandeur. Horizontal lines give strength, solidity, repose, stability. Diagonals give a feeling of unrest, action, vitality. Long, smooth curves give a feeling of ease and grace. Short, choppy lines are lively. Angles create spirited movement by carrying the eye quickly from point to point.

It might appear that in dealing with line first, I have ignored the fact that the *whole* comes before the parts. By the whole I mean how the costumes look when they are *combined* upon the stage.

Most dance compositions are constructed from the point of view of mass — of a group upon the stage. And so the costumes should be conceived in the same way. Their use of proportion and scale can seem to contract or enlarge the space they occupy. Their use of color, light, and shade can produce similar effects.

How dancers and costumes are combined rests first with the choreographer, second with the designer. Then comes the performer, and finally the spectator. (Every composition must satisfy the tastes and needs of this quartet).

One of the most important problems in any composition is proportion or scale — the dividing of the total into fine space relationships. The obvious is 1:1 or 2:2. The same is true in costumes. Most adult tutus are proportioned approximately 2:1 (torso, 18″; skirt, 9″). But in the long run, proportion is not a matter of mathematics but of judgment.

It is also well to remember that borders, bands, yokes, torsos, skirts, girdles, headgear, ornaments, and trimmings need to be in proportion and in sensitive relationship to each other. All parts of the costume must be in scale with each other and with the wearer. This is also true of individual details like sleeves and pockets.

In costuming, *rhythm* is a way of managing colors, lines, and spaces so that they will create movement, state direction, and express mood.

Color makes rhythmic patterns as it progresses from value to value. Line of skirt, drapery and fit must also have rhythmic pattern. The combined rhythm of color and design leads the eye easily throughout the costume. This rhythm can give fluidity of line, a melting of one surface into another. Or it can be monotony itself. It should be present in trimmings and accessories. It is usually the designer's way of expressing moods.

The design can be made to "move" through a rhythmic series of accents, each more important than the one before, and culminating in the dominant point of interest. But avoid overdoing emphasis. Its real value lies in economy.

When a costume or group of costumes is built around a central theme, each part, though significant in itself, is a variation on the theme. All of its details are part of the whole. And because dance costumes are so constantly in action, the design must be such that it holds up from any angle.

The dancer, too, should be aware of the effect his costume creates for the audience. I remember with deep pleasure Martha Graham's long, full, beautifully weighted skirt in *Frontier;* the Balinese in their firm, thickly ornamented robes; and the simplicity of Margot Fonteyn's deliciously feminine slip in *Ondine.*

In speaking of *color,* let us consider hue, value, and intensity — and how they affect wearer and spectator.

The *hue* of a color is its characteristic — green, yellow, red, blue, violet, and their intermediate steps. Hues are not sharply defined from each other, but a continuous range from red, the strongest; to violet, the weakest. In combining shades of each hue it is helpful to own a color wheel, since there are many possible combinations.

Red or yellow hues predominate in warm colors. Cool colors are the blues. It is necessary to be able to distinguish warm from cool colors in order to arouse the correct response from the spectator.

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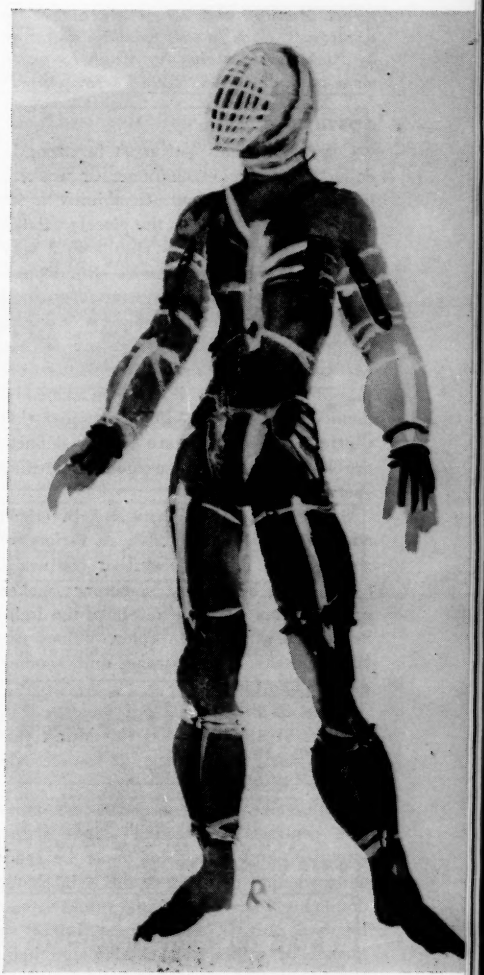
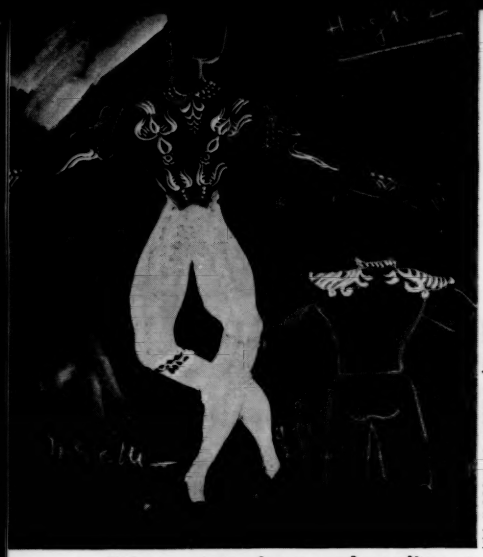


Courtesy Paul Taylor

The motivation for Rouben Ter-Arutunian's costume for Paul Taylor's "Fibers" could well have been that "a well-proportioned human body has the most beautiful line and form."



Courtesy Museum of Modern Art

"If one wants shapes, and not lines, to dominate a costume, then certain areas should be accented by contrast and/or texture. Embroidery gives the richest effect. Another rich effect is achieved by applique" — as in this costume designed by Nicholas de Molas for Hugh Laing to wear in the original "Gala Performance."

COSTUMING *(Cont'd)*

Contrasting hues can assist in strengthening the dominant character or weakening the less important. Combining a sequence of hues such as the closely related colors containing yellow results in a very pleasant, harmonious scheme. But monotony results unless contrasts are strong enough and accents properly placed. Otherwise the eye wearies just as the ear would if the same musical theme were played over and over with the same dynamics. And it is good to remember that contrasts unless they are clearly defined, are lost on all but the most discerning spectator.

Single colors give clarity and direction; add strength or weakness. A variety of colors could be purposeful or confusing.

All colors have *value*, sometimes spoken of as brilliance. Value refers to the lightness or darkness of a color. Values can be soft, weak, harsh, strong, dull, somber, gay, and so forth.

Since it absorbs all light and reflects no rays at all, black has the lowest possible value. White, has, of course, the reverse effect.

Dark values and light values combined give contrast. Contrasting values attract attention, and a decision must be made as to whether the dark or the light should dominate. Very contrasting values should be used only in small areas. But a sequence of values aids rhythm and helps carry the eye through a composition. It is wise to use color values and color contrasts.

All hues have *intensity*, which means the purity and saturation of a color. And intensity is determined by the amount of pigment, dye, or light reflected on the surface of any material.

We must remember that the colors of nature and the dyes and pigments of the chemist are impure. The spectrum colors are the only pure ones. And so, if we know that the chemist's dyes are impure, we will understand that two hues of the same value and intensity that seem to match under one illumination may not match under another. It is important to match materials under the same light conditions that will later accompany their use.

One must use true opposites or contrasts with discrimination. Color is dynamic and appeals not only to the eye but also to the emotions.

The dyeing of materials is a wonderfully creative experience, sometimes frustrating, sometimes satisfying. Commercial dyes have a wide variety of hues that can be mixed with success. It is also possible to soften and almost to change colors by dipping in solutions of tea, coffee, or juices (beets, carrots, fruits, berries).

An interesting color experiment can be set up by taking a piece of white cloth (be sure it is white, for there are different values of white) and dyeing one end black and the other end grey. Then dip both ends into a red dye bath, allowing the center to remain white.

After this, dip three pieces of white cloth into the red dye bath for unequal lengths of time. The one dipped the shortest time will have the weakest or lowest saturation point and might be called pink. The piece remaining in the longest will have the greatest amount of pigmentation, and will have a strong, rich intensity. Any of these hues can be subdued by dipping into a dye-bath from the opposite side of the color chart.

In other words, with experimentation and a bit of basic knowledge, one can make costumes literally flow with color.

The *texture* of a costume is also important. It strongly affects line and color.

The fabrics on the market today are limitless in quantity but sometimes lacking in quality. If the costumes are to be worn repeatedly, it is well to visit drapery or slipcover departments where durable and hardwearing fabrics are found. Although the price is higher, longer wear is assured.

The first thing to learn is the nature and quality of the cloth and what it does in design. Feel the fabric. Handle it. Gather it. Let it fall in folds or fine pinched pleats. Drape it. Look at it from a distance. Then, if the texture is right for the costume, look for that texture in the color and pattern required.

Textures can be combined to produce various effects. Experience, experimentation, and taste determine the proper mating. As Jacques Worth wrote: "The wrong material, one that is too heavy or too flimsy, too soft or too stiff, one that won't drape where drapery is required, one that won't float where an airy wing-like effect is desired, one that won't pleat where pleats are needed; a material, in short that will not give exactly the right expression to the particular style you want, will ruin it utterly."

Cheap workmanship and poor fit can never be concealed, nor will the dancer do her best in an uncomfortable or sloppy outfit. Since the time of Louis XIV, dance costumes have hugged the torso in order to make a figure most pleasing.

The fit of undergarments and linings is just as important as the costume itself. Decisions concerning the dancer's undergarments should be in the hands of the choreographer or costumer; not the dancer. And the decisions should be made while the costume is in construction. For instance, only by fitting over the bra that is to be worn by the dancer will the dressmaker be able to fit correctly. And many times it is wise to make the torso or tunic top with the bra basted firmly in place.

Linings should be made of firmly woven, good quality cotton. A sturdy, well-made lining can be used repeatedly and will outwear several less costly tops. All tight-fitting bodices should be lined.

For costumes that are to be worn many times, dress shields are a must, as are extra crotch patches.

Many torso-fitted slip patterns make excellent bodice or torso linings. It is best to use the same pattern for both lining and outside. And if you find a well-fitting and adaptable pattern, save it forever. (There is a dressmaker paper which can be used repeatedly. It will pleat, ruffle, or gather to size and can then be ironed and used in the cutting of the fabric).

It is important to know *where* to sew and what kind of sewing should be used. Oversewing ruins many a good costume. I have often farmed out our company costumes to helpful parents. Some have sewn with the smallest stitch of the machine. This is unnecessary. A medium or

larger-than-medium stitch is better. For one thing, it facilitates the letting out of seams and darts.

Here are a few hints to make costumes adaptable for different figures: (1) Elastic placed in a casing at the waistline, either from opening to opening (clear around) or in the back from underarm seam to underarm seam, will allow an inch or two of give-and-take. (2) Two or three rows of half-inch elastic placed about an inch apart, and allowing approximately one inch of give-and-take, works wonders in girdles and waistlines. If this is skillfully done, the small amount of fullness will not be noticed on the slimmer figure. (3) Narrow, snug-fitting shoulder straps will always benefit by a V-shaped quarter inch elastic covered with the strap material. This is usually placed on the back of the bodice.

Barbara Morgan

"The dancer, too, should be aware of the effect his costume creates for the audience. I remember with deep pleasure Martha Graham's long, full, beautifully weighted skirt in 'Frontier.'" Miss Graham designed the costume herself.

But it must be well tested so that there is not too much give. (4) Darts and tucks in any bodice that is to be worn by more than one dancer should be sewn together so that the letting-out of darts and tucks will be one operation.

And now for the wearer. He or she should have a certain knowledge of how the costume fits into the over-all picture —how it came into being—why it is made the way it is. And he must understand the temperament that he and the costume are to portray. In addition, the dancer should contribute an individual flair or spirit.

For, actually, the costume is the result of a collaboration. It involves the choreographer, who dreams up the theatre image; the designer, who creates the image; the dancer, who wears the image; and the spectator, who sees the image. Costuming is a collaboration—and it is an art. *END*

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REVIEWS *(Cont'd from p. 37)*

emerged from a cage to combat idealized figures of man and woman.

Miss Feuer appeared like this throughout the first part. The gown, which had the glisten and color of the East River on clear gray days, could have signified a timeless, nameless, ever-present element in man and nature, a sparkling surface over black depths of relentless forces. Instead, the small figure wearing it was shunted about masochistically, and the serpent symbol shone only through the sequins.

Part I ended in a tangle of white drapes, and waterfalls of gold tinsel fell from the arms of the dancers. By this time the creative energy that had gone into the first section was largely dissipated.

Part II was louder and more explicit. Group movements still lacked valid motivation and consisted of steps strung together, but the costumes were clever and the ideas imaginative. Long fringe flapped from one tight pant leg; colored silk stockings were peeled from arms; and short striped sarongs split diagonally. Much busyness with an inflated ball, a bicycle pump, and a rope stultified *Surplus* — an apt title.

Until the last section, *Mankind Inc.*, dancers wandered off aimlessly after each bout. But *Products of Fabrication* had bombs on stage, voices in the wings, and dancers in frightened huddles of impending doom. The final curtain descended on silence and the suggestion of miraculous survival. After all the obscurity it was almost embarrassing to have so obvious a denouement. *M.B.M.*

"Carmina Burana"
New York City Opera
New York City Center
October 27, 1961

The ocean hurling against a crag and echoing in the ravines beyond, that is how *Carmina Burana* seemed this year. It was not a new production. It was originally staged by John Butler about two years ago. It was not a new production, and yet it seemed wholly new — as new as every toss of the ocean against a crag.

Mr. Butler's *Carmina Burana* has always been a fascinating and tasteful blending of singers, dance soloists, and dancing corps. Now it is much more. It is unified artistic experience. No detail is extraneous, no element adventitious. Everything directs toward the full impact — the full surge of voice and dance.

Formerly the singing chorus, which makes a striding entrance and then seats itself on bleachers upstage, was more actively a physical participant. There was rising and sitting and walking forward. This has been eliminated. The chorus forms a bloc of sound against which the dancers offer their animation.

Another change was in the casting of the leading dance roles. Glen Tetley, Scott Douglas, and Carmen de Lavallade have performed in some of the prior versions. Mary Hinkson was added, and she proved to be an inspired choice. There is something playfully feminine in Miss Hinkson's dancing, and yet she has the physical strength to surmount this Germanic music. She was a fine contrast to Miss de Lavallade's patrician felinity.

Mr. Tetley was calm, strong, serene. And here, too, there was the perfect foil for Mr. Douglas's unleashed fury, especially in his solo.

When all danced together, it was as though they were the featured instruments in an impassioned concerto grosso — separate from the mass yet related to it. And the corps that Mr. Butler selected this year had an amazing cohesion. Their passages, too, seemed more clearly etched.

It would be difficult to think of a more vital dance setting of the Carl Orff music, just as it would be difficult to think of a more perfect rhythm and sound than that of the ocean. *D.H.*

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Choreography by Robert Joffrey
New York City Opera
New York City Center
Nov. 1; Nov. 5, 1961

Every choreographer who works with the New York City Opera begins with two hands tied behind his back. For the amount of stage rehearsal is inadequate; the costuming equally so. The only plausible reason for accepting the assignment is to give work to one's company . . . which is probably the reason behind Robert Joffrey's assumption of the task again this year.

But in his staging of the Janus Ballet for Douglas Moore's new opera *The Wings of the Dove*, and in his staging of three dance interludes for *Aida* (Mr. Joffrey did other standard operas, this being the only one we sampled), he created a third problem of his own. He did not pay adequate attention to the style of the staging for both works, nor did he really steep himself in the dramatic content.

The Janus Ballet was similar to the play-within-a-play in *Hamlet*. It was an opportunity to create added perspective, added commentary on the basic theme. It was a chance to hold a mirror to the play. Mr. Joffrey did none of these.

The principal character in this potent production based upon the story by Henry James, has termed himself a Janus — a man drawn in two directions. A group of scraggly dance-players enter. They set up their props in the Italian courtyard. Two male dancers represent Janus, but they have no identity, no special personality. They are merely a device to create the image of two heads. The corps has no special relationship with the leading dancers (Paul Sutherland and Gerald Arpino). What occurs is a momentary bit of dance-clutter in an otherwise brilliantly staged (by Christopher West) opera.

In *Aida*, Mr. Joffrey resorted to the unfortunate cliché of stylized, two-dimensional freize-like use of arms and heads. In the temple scene the stylization was acceptable. But when it appeared again in the triumphal scene, one could not tell whether the stylization was meant seriously or in humor. Francoise Martinet blankly stared at her hand forming the shape of a cobra-head or she flexed her feet as she was held aloft. Gerald Arpino simply performed multiple turns before a turning corps.

For the bedchamber scene, Mr. Joffrey dressed two dancers as blackamoors and had them do straight-on acrobatic tricks. It is a difficult spot for dance, but the choreographer did not solve it. *D.H.*

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D.A.N.C.E. *(Cont'd from p. 21)*

or speak well—and at that age, they aren't very good lip readers."

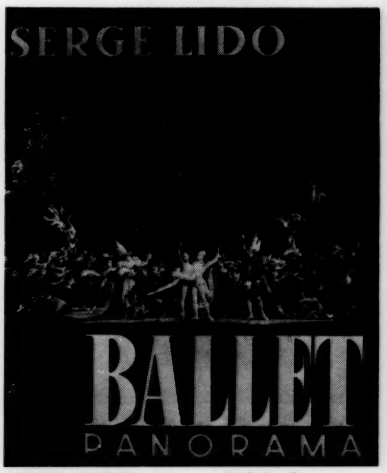
At the Kennedy School she has settled for the wooden stage of the activities room. She has the children take off their shoes. When Mrs. Kirchmer beats a drum on the floor, the children feel the vibration through their feet.

A preliminary step is to have the youngsters sit on the floor with their backs to the drum and identify the beats they feel —three fast ones—five slow ones. Mrs. Kirchmer makes them say the name of each step as they do it to give them practice in distinct speech, one of the big problems for a child with a hearing loss. She makes a point of speaking slowly and distinctly and relies on bits of pantomime to fill in the gaps when the children's lip reading bogs down.

The deaf have some problems with balance, too, and tend to shuffle their feet because they don't hear the noise. In addition to the happy results of replacing shyness with more self-confidence, simple dance training has improved their movements and posture *(see "Dancing for the Deaf," an article about Virginia Tanner's creative dance classes, April, 1954).*

Mrs. Kirchmer's deaf pupils "listen" to the playing of a volunteer pianist by resting their arms on the piano, and are taught to carefully count out steps in brief dance routines. Pantomime figures strongly in these dances, and many of the youngsters

IN THE NEWS



FROM PARIS: Serge Lido's latest picture book, published last month by Macmillan, has over 180 close-ups of dance around the world. The cover (above) is of the de Cuevas Co.'s recent "Sleeping Beauty."

are good at it. The annual show for the school brings out the ham in them. Says Mrs. Kirchmer, "They love to see people applaud for them."

Although D.A.N.C.E. is not yet very active on the East Coast, work such as Mrs. Kirchmer's is being carried on quite extensively there, especially in New York City. Janet Collins, former Metropolitan Opera ballerina, is a teacher in the rehabilitation program of St. Joseph's School for the Deaf in the Bronx. Miss Collins' pupils range from nursery school age through the eighth grade. In attempting to awaken the innate sense of rhythm in each child, she uses the drum, the triangle and tambourine as musical bases. After they have mastered the fundamental movements of dance, such as walking, skipping, etc., they learn to coordinate rhythm with movement, matching a drum beat with a step or a glide. When the basic combination of rhythm and movement is mastered, the children are ready to bring into play their own imaginations to create dances that will reflect what they have learned in other courses as well as their impressions of outside experiences.

Miss Kathleen Wojan has for many years been teaching dance at New York's Lexington School for the Deaf. And there are dance classes at the New York School for the Blind.

Mrs. Kirchmer considers work with handicapped children a splendid outlet for retired teachers like herself, who can spare a few hours away from home each week. What a dance teacher can gain from the experience of working with them is as vital as it is intangible. Whereas one might take for granted the performance of a familiar step, in this kind of work Mrs. Kirchmer —and other teachers, too—find their way back to the origins of movements they had previously performed automatically. And the mimeographed sheets of pertinent instruction suggestions that she sends to new members give much food for teachers' thought and development.

But there is still far to go, and enormously much to do. Thanks to Mrs. Kirchmer's understanding of the necessity for such a pioneer organization, D.A.N.C.E. (204 Cushing Avenue, Dayton 29, Ohio) is now out of the infant stage and is actively introducing many children, who might otherwise never have had the opportunity, to enjoy disciplined, joyous movement. Collaborators are welcome.

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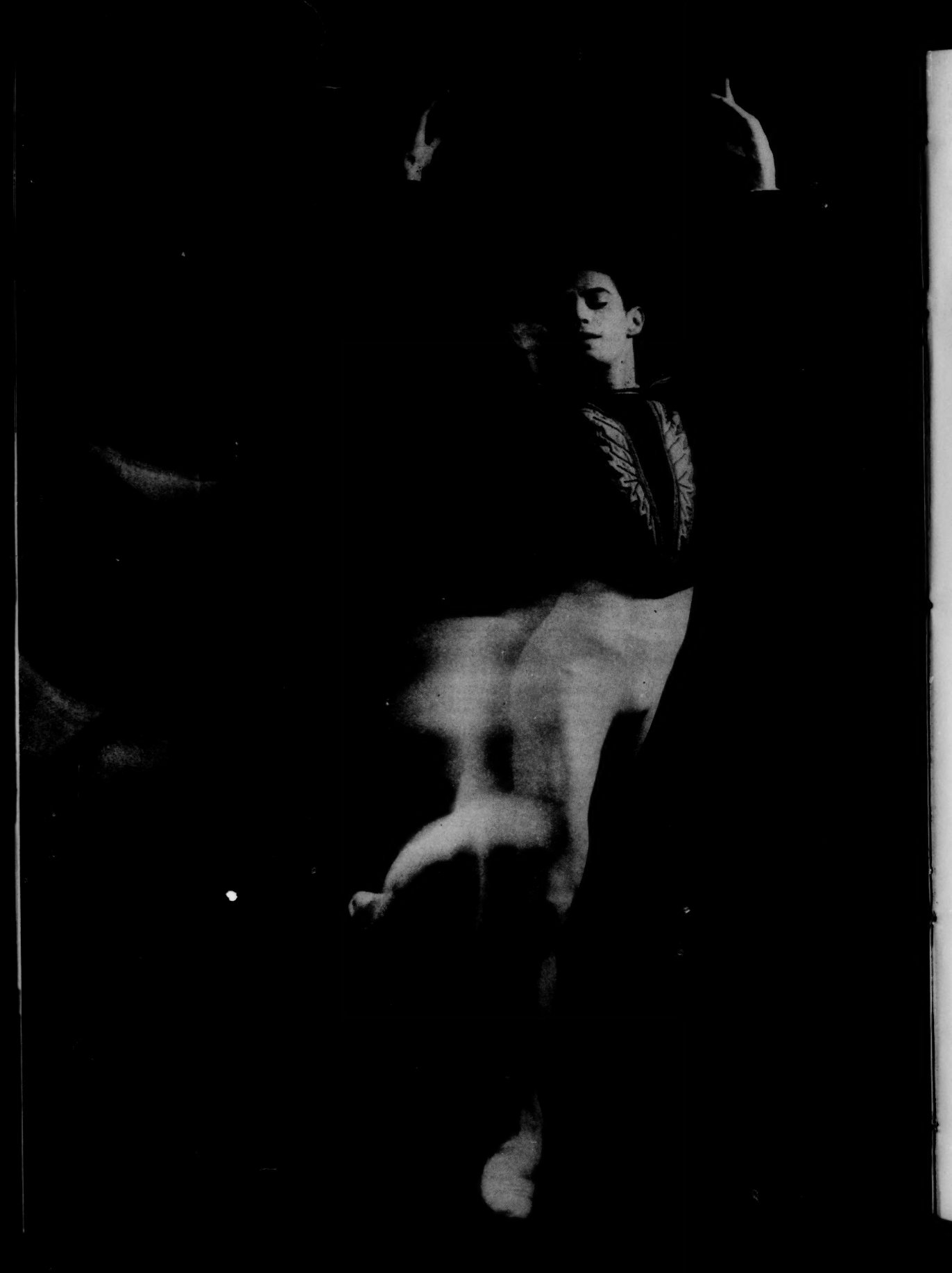

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*
Photographs by Zachary Freyman; Text by Saul Goodman

BRUCE MARKS

The casting for American Ballet Theatre's New York October season, and its current tour, has made knowing members of the audience sit up and take notice. For among its important principals this season is a dancer who had never before performed with a major ballet company, and who had received the bulk of his early training in modern dance. Although well-qualified, with considerable experience on the professional stage, Bruce Marks' sudden plunge into such prominence lacked the traditional step-by-step development of the ballet star.

Even the choice of his first major role for ABT was something of a shocker. It was the technically demanding male lead in Balanchine's *Theme and Variations*. And the very next evening he was featured in the company's premiere of Harald Lander's immensely difficult *Etudes*. He was also seen to advantage in *Gala Performance* and *Billy The Kid*. The curly brown-haired, nearly 6-foot tall, Brooklyn-born Bruce, now in his mid-twenties, admits to nervousness over such a series of challenges, but his careful training, varied experience, and exceptional stage presence combined to bring him through in praiseworthy fashion.

When he was 13 and in the final year of elementary school, a teacher who noticed his skill in gymnastics suggested dancing lessons. He soon was learning tap dancing, with just a smattering of ballet and modern dance, at a neighborhood school.

The recommendation that he apply for admission to the School of Performing Arts did not at first meet with a happy response from him. He was shy and withdrawn, primarily because of his height, then 4 ft. 10 in. His parents, however, favored the idea, and soon his formal dance training began at this excellent school. Majoring in modern dance, with ballet also on his program, Bruce found he was very happy with his new studies.

During his second year, supplementary activity started. He was awarded a one-year scholarship to also study at the School of American Ballet. Pearl Lang, seeking a young dancer for her new work *Rites*, chose Bruce. His affiliation with Miss Lang has thus far lasted ten years, during which time he has matured from her "son" to her leading man and appeared with her in numerous concert performances and on TV's Look Up and Live and Omnibus programs. That year, too, he danced and acted in special children's matinees at the Circle in the Square Theatre.

At the end of his junior year, Bruce appeared in the annual SPA concerts, dancing in works of the late Doris Humphrey and in an excerpt from *Kiss Me Kate*. That summer, after several weeks of dancing in musicals at the Cleveland Summer Theatre, he performed with Miss Lang at Connecticut College's American Dance Festival.

At SPA graduation, two "most promising" student awards are presented anually. Bruce won the Modern Dance Award, Anthony Mordente the Ballet Award. It was the first time that both winners were male. Bruce was in the Alvin Theatre modern dance festival, and spent the summer, also with the Lang Co., at Jacob's Pillow.

He won a scholarship at Brandeis University, Waltham, Mass., but towards the end of his first year found studying, rehearsing, performing, and commuting to NYC every weekend too wearing. He was then dancing in Miss Lang's *And Joy Is My Witness* in the 1955 ANTA Theatre American Dance Festival.

Deciding it best to remain in N.Y., he entered the Juilliard School, where he found Antony Tudor and Margaret Craske his ballet instructors. He soon discovered a new beauty in and enthusiasm for ballet. He stayed at Juilliard for just one year, but has continued classes with Mr. Tudor and Miss Craske at the Metropolitan Opera Ballet School and has received much guidance from them.

In the fall of 1956, he joined the Metropolitan Opera Ballet Co. While on tour during his second season, he danced his first solo, in *Aida* to choreography by Zachary Solov. For the long awaited Met Ballet Evening in March, 1959, Alexandra Danilova cast Bruce opposite Lupe Serrano in her ballet *Les Diamants*. On the same program, he was seen as Adam in John Butler's *From The Beginning*. During five years at the Met, he also appeared prominently in *La Gioconda*, opposite Violette Verdy in *The Gypsy Baron* (both Danilova's), and in *Alcestis* (Tudor's).

The 1959 Festival of Two Worlds in Spoleto gave Bruce his first chance to go abroad. He danced opposite Nora Kaye in *Dark Songs* and opposite Bambi Linn in *Serenade for Seven Dancers*, both by choreographer Herbert Ross. The vacation that followed was spent mostly in Greece.

In a spring 1961 performance at Philadelphia's Academy of Music, conducted by Eugene Ormandy, Bruce essayed his first classical role, the *Black Swan Pas de Deux* opposite the Met's Edith Jerrell. He danced this same role when he auditioned last summer for ABT's Directress Lucia Chase.

Currently on tour with ABT, several additional important roles are coming his way: Jean, the Butler, in Cullberg's *Miss Julie*, the Prince in *Swan Lake*, and — with Sweden's Mariane Orlando — the *Black Swan Pas de Deux*.

Happy in his new environment. Bruce is extremely appreciative of the tremendous opportunities which have come his way in such a short time. He intelligently realizes that he has much to learn, and that only through intensive hard work, repeated performances, and proper guidance, will he be able to properly develop each role and achieve his goal of perfection.

One day he would like to dance the role of Albrecht in *Giselle*, and also to explore the field of choreography.

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TAP SERIES

SUMMER SCHOLARS *(Continued)*

BY PAUL DRAPER

The case of the teacher fits the thesis of summer scholars more aptly than that of either dancer or student. This is so because teachers usually stop teaching entirely during the summer months and go to conventions to study.

And it is true they learn new things, and quite likely increase their skills. But material and technique are only one facet of a teacher's needs. Much else is necessary, and much of that can be worked on year round.

For example, what do you know about anatomy? Most dance instruction is concerned with the shape rather than the structure of things. There are muscles and tendons in most unlikely places that play an important part in specific movements and poses. It isn't enough to tell someone to lift or bend or stretch if you can't help them by explaining just what bones, joints, muscles, ligaments and tendons are involved. I am not suggesting you take a post-graduate medical course or become an anatomist, but there are relatively simple books with excellent illustrations that can be most helpful. There are now several related to dance, but in most you must figure out the relationship between movement, fulcrum, and tension for yourself. A nodding acquaintance with engineering principles is very valuable. I suggest you buy a set of anatomical charts and try to remember your school physics. Thus equipped, lift a leg and think about it. Think about it hard enough to be aware of every part of you that is working in order to do it. This can profitably occupy you for many an evening.

But now back to the classroom. You will find, as your knowledge increases, that you can add to the oft-repeated phrase "Now feel as if you were hanging from the ceiling by a wire." You will be able to tell the student just where the other end of the wire is attached.

When you do a shuffle, is it the ankle bone, the leg bone, the thigh bone, and the hip bone that are involved, or just some of them? Or maybe more? And what about the leg you're standing on? What lovely and precise adjustment takes place to keep you from falling over? In being

able to tell a student what happens inside, as well as how the outside should look, you will find much reward.

Have you listened to much music? You have often read in these columns that an understanding of music is an essential part of a dancer's training. But how many teachers can help give this to a dancer? Is the music you use composed mainly of melody, or rhythm, or a combination of the two? Or may it be made of either with equal validity? What is the difference between long hair and short hair? Why is some music easier to dance to than some other music? And, please, what is rhythm? And why is "1 and a 2 and a 3 a and a 4 a and a 1" a limiting way of describing rhythms, particularly in tap dancing? Would the second movement of the Debussy String Quartet be good to dance to?

Those are just a few of the questions you should be able to answer. No records for class can furnish them for you. A skillful accompanist can help, but the real knowledge can come only from your own labors. It will require an investment of a small amount in literature and records, or at least a radio. But the principal work material is you and your time, without stint. Any sort of musical appreciation and understanding is better than none at all, and a lot is better still. Again, I am not suggesting you become a Toscanini or a Dizzy Gillespie, but I do think a dance teacher must know a great deal more than the average person about music, that untiring and ever-present partner.

It is not essential that a teacher be able to dance brilliantly, but it is essential that a teacher be able to create the image and spirit of good dancing. There are many excellent teachers who cannot lift into a high arabesque but who can so beautifully show the line and structure of one that no student can fail to understand what it should be. To be able to do this you dance as much as you can and stay in as good condition physically as you are able. Even the spirit of a step demands the expenditure of considerable energy. So dance with your class when you can. This is, of course, more practical with an advanced class than an intermediate or beginning one. And watch your students. When you see a line you like or hear an interesting rhythm, don't just point it out—emulate it. Allow yourself to be shown as well as to show.

If you do these things you will find yourself making up more dances of your own. In any event, you will find that your studies are increasing—summer, winter, autumn, and the spring, too. *END*

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A heart-warming demonstration of the concern of teachers for service to the community is the establishment of the new **Crippled Children's Fund of the National Council of Dance Teacher Organizations.** At the NCDTO annual meeting Nov. 5 in NYC, delegates voted to participate in the first of several projected fund-raising projects for charity. The initial event is to be **"America's Ball of the Year,"** a gala Supper Dance being presented by **Ballroom Dance Magazine** Saturday night, Feb. 10, in the Grand Ballroom of the Hotel Plaza in NYC. Net proceeds are being contributed by our colleague publication to the new NCDTO fund.

The occasion will be a dress-up affair, with "black tie" specified for the gentlemen, and for the ladies, their prettiest dancing gowns. From ten in the evening until two in the morning, the accent will be on fun, prizes, favors, entertainment — and dancing, dancing, dancing to the best music in town. For a change nobody, but nobody, is going to make a speech. As an additional novelty, there will be no Twist. At midnight the Plaza chefs will send forth one of their famous suppers —to give the guests energy for still more dancing.

Tickets are fifteen dollars per person. The price includes supper and gratuities. Checks, payable to "America's Ball of the Year," are to be sent to Ballroom Dance Magazine, 231 W. 58th St., NYC 19. Join us for the dancing party of the season, and for the benefit of a worthy cause.

Lined up as faculty for the Dec. 27-29 convention of **TATD** at the Statler Hilton Hotel in Dallas are: **Robert Joffrey,** ballet; **Matt Mattox,** jazz; **Walter Camryn,** character; **Emmamae Horn,** children's work; **Bill Graham,** tap. Ballroom sessions are Dec. 29 & 30.

For the Christmas Week convention of the **ADTSC** in Hollywood, Dec. 27-29 at the Hollywood Roosevelt Hotel, **Victor Moreno** is set for ballet, **Roland Dupree,** for jazz, **Melvin Kaiser** for novelty work, and **Sujata & Asoka** for Yoga. Further faculty names are to be added. It will be a 4-in-1 affair, with seperate Junior and Senior Stage Arts conventions, and seperate Junior and Senior ballroom conventions.

ABBREVIATIONS

ASTD, American Society of Teachers of Dancing; ADTNJ, Associated Dance Teachers of New Jersey; ADTSC, Associated Dance Teachers, of So. Calif; CCA, Cecchetti Council of America; CNADM, Chicago Nat'l Assn. of Dance Masters; DEA, Dance Educators of America; DTCB, Dance Teachers' Club of Boston; DTG, Dance Teachers Guild; MDA, Midwest Dance Assn; NAB, Nat'l Academy of Ballet; NADAA, Nat'l Assn. of Dance & Affiliated Artists; NCDTO, Nat'l Council of Dance Teacher Organizations; TATD, Texas Assn. Teachers of Dancing.

Add the names of **Betty Mae Harris** (Hawaiian and ballroom) and **Jack Wolfram** (tap and ballroom) to the list announced last month as instructors for **CNADM's** special Christmas Holiday Dance Session, Dec. 27-29 at the Pioneer Hotel in Tucson, Ariz. Convention manager **Dorothy Cameron** reports from Tucson that advance registrations are heavy.

Next Regional Convention of **DEA** is Jan. 27 & 28 at the Dinkler-Plaza Hotel, with **Lottie Hentschel** as Chairman. Partial faculty: **Lillian Moore,** for ballet; **Bob Audy,** for tap and modern jazz; **Vern Strickland & Floretta Baylin** for ballroom.

Joan Voorhees of Millburn, N.J., is the new President of the **NYC Chapter of DMA,** succeeding **Albert Butler,** who has served 2 terms. Other results of elections held Nov. 5 are: **George E. Rutherford,** 1st VP; **Gene Navarre,** 2nd VP; **Elsa Heilich Kempe,** 3rd VP; **Lois McDonald,** Sec'y-Treas.; **Angelo Pellegrino,** Sgt.-at-Arms. Directors are **Sis Anagnostis, Emory Dawley, Lucille Dubas, Patrick J. Mastrolia, Mary Perry, Joe Price.** New officers were installed by DMA Nat'l Pres. **Dolores Magwood.**

1962 officers of **Dance Masters of Michigan** are: **Samuel Lovett,** Pres.; **Joe Cornell,** 1st VP; **Ruth Carney,** 2nd VP; **Enid Ricardeau,** 3rd VP; **Florence Young,** Past Pres.; **Martha Heermans,** Sec'y.; **Sylvia Hamer,** Treas. Directors are: **LaVerne Connors, Ruth Hanf, Floyd Zimmerman and Eddie Hanf. Beverly Morrison Russell, Lois Meissner & Jack Barnes** were faculty for the club's session Oct. 29 at Miss Ricardeau's studio in Detroit.

Barbara Mendonca, Betty Kirpatrick, Carol Chambers, Walton Biggerstaff, Rose Ann Sayler, William D'Albrew & Darrell Gibson taught for the Nov. 5 session of **DMA Club 13** at the Bellevue Hotel in San Francisco.

The **So. Texas Assn. of Dance Teachers (DMA Chapter 3)** has set its annual convention for Feb. 2-4 at the Rice Hotel in Houston. 1962 officers are: **Judith Sproule,** Pres.; **Florence Coleman Burnett,** VP; **Dorothy W. Graves,** Rec. Sec'y & Treas.; **Betty R. Broussard,** Corr. Sec'y.; **Miriam Widman Rowly,** Past Pres. Directors are **Bonnie Cokinos, Mary Alice Callahana** and **Parla McKeown.**

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RECORDS FOR TEACHERS

BY EVELYN LE MONE

Even teachers who were skeptical about using records at first, are finding irresistible the great variety of music now offered for all types of dance instruction. Every field of dance has been covered by the many companies devoting their energies to releasing more and better class music.

DANCE RECORDS, INC. (Waldwick, N.J.)—Danny Hoctor, Pres.; Betty Hoctor, V.P.—leads the field in obtaining some of the finest choreographers and dancers to supervise music provided by outstanding musicians. Among their many new releases, which are particularly noteworthy for their excellent musicianship and selection of useful material, are three ballet records and a very much needed record for contemporary dance.

John Childs, presently pianist at the June Taylor School, and a graduate of the Juilliard School of Music, has shown through his compositions a profound understanding of the classic and lyrical quality of ballet. Karel Shook, former member of Ballet Russe de Monte Carlo, and now teacher and choreographer for the Netherlands Ballet, was his collaborator.

HLP 3016 — Ballet Music for the Dancing Classroom — consists of two sides composed by John Childs for center work. Side I includes demi-plié, battement tendu, battement fondu, battement frappé and grand battement. Side II offers more center work, incorporates two adagios, a mazurka, and four bands suggested for jetés, changements and échappé. Of course these original pieces can easily be adapted for other exercises and enchainement.

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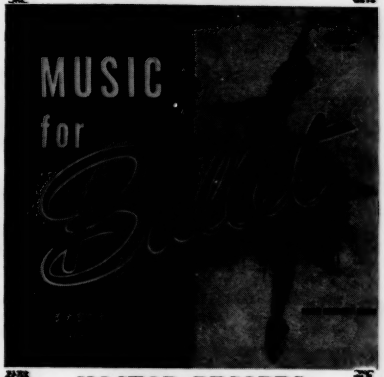
seven variations of different moods and tempos, a delightful waltz and mazurka, and a short band suggested for turns. Let us hope that the success of these records will provide us with more such works.

Hanya Holm, a leading educator as well as a foremost choreographer for Broadway theatre, provides the supervision of Music for Contemporary Dance (HLP 3046). Her experience in working with college students for the past twenty years and directing her own school in New York City for both professionals and semi-professionals, makes her the logical person to bring this long-awaited record to the dance teacher. John Colman, recognized as one of the leading accompanists for modern dance, received his musical training at the Dalcroze Institutes of Geneva and New York, and studied composition with Hindemith and Copland. He and instructor-performer Oliver Kostock have worked together with Miss Holm in creating this record of music for modern and contemporary dance. Side I offers pliés, relevés, body swings, leg swings, arm movements, battements and little jumps. The reverse side is designed for studies in walking, running, leaping, skipping, a vibratory walk, and vibration in irregular meter. Any one of these flowing or brilliant bands could be used for improvisations or short dance studies.

Adding to Dance Records' already great selection of ballet class recordings is another, this supervised by the beautiful, well-known ballerina Tatiana Grantzeva, who has selected two fine pianists for the accompaniment. Kurt Sulger, a concert artist and composer, brought to this country by Sol Hurok, is the accompanist on HLP 3041, which includes the usual eight bands of barre exercises on Side I, and a center practice for intermediate students on the reverse side. HLP 3045—Music for Ballet— is most ably recorded by Valentina Vishnevsky, a graduate from the Conservatory of Music in Heidelberg, Germany. She has headed the musical staff of the American Ballet Theatre School since 1952. The selections on Side I, for barre, are a welcome change from the usual both in tempo and interpretation, and are excellent for an advanced class. Side II includes nine bands for center work. Outside of one adagio, the majority of the pieces are arranged for allegro technique and combinations, finishing with the Galop from *Raymonda* for turns. *END*

MERRY CHRISTMAS AND HAPPY NEW YEAR



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QUESTIONS
ABOUT DANCE FOR CHILDREN
ANSWERS

BY VIRGINIA TANNER

What are your views on parent education?

Parent education is an integral part of a well-organized studio where creative thinking in dance is taught.

In my work in Salt Lake City it has taken years of explaining, keeping high standards, sending enlightening and attractive folders, for the parents to have their present attitude. Many of our parents are now our best sources of favorable publicity. Many fine articles have appeared in the local papers; demonstrations have been given on educational television; talks and demonstrations for P.T.A. groups; master courses for teachers through the Board of Education have been given using both untrained children and children who have had several years of work. Articles in national magazines and books pertaining to creativity are recommended to the parents to read. Parent education is a constant part of our program.

What do you tell the parents of your students?

First I try to answer all questions that come, as completely but as simply as possible. Some parent questions that come frequently are:

Q: What will my child learn in your dance program?

A: In the beginning they are given a simple basic technique designed for each age level to enhance their coordination, increase their range of movement and their ability to do everyday things in a more skillful manner.

In each lesson they are introduced to good music, both improvised and recorded, where they learn to hear the pulse, the phrase and the meter. Many other sounds are introduced and these sounds are translated into body movement. They learn to use the barre as a climbing apparatus, as a tool to explore many kinds of movement, and as a device to keep good balance when unison movement is desired.

We explore songs, poetry, textures, shapes and many ideas where the children begin to get a feeling for movement. Through this principle of teaching they are learning about things important to them, translating these experiences into dance.

Q: Will they need tap and ballet shoes?

A: No. In this work we dance barefoot-

ed. Our floors have been surfaced and treated for bare feet, and the studio is warm.

Q: But will they learn little dances?

A: If by this you mean will I teach them set routines, my answer is NO, even though we do much in unison. However, they will know the joy and satisfaction of completing many studies and dances during their training. Let us say that two or three groups are working on the same idea or record. Each group will develop its own dance and the children will contribute to the movement patterns. Certainly it's the teacher's master eye that helps catch and repeat that which is to be used in the group dance. Before this happens, however, they begin to explore many types of movement, change of direction, focus levels, etc., and these basic principles become the building blocks for composition.

Q: But if my child doesn't enjoy this?

A: There are some children who prefer to be told everything to do. This generally comes from the home where children are not allowed to make choices and decisions. Certainly if your child is not happy in the work, then I wouldn't want force used. However, I accept children on a term basis only, for this is the policy of the University of Utah, for which I work, and I feel a child needs to be encouraged to give this work at least this much time to make a decision about continuing.

How do I get the best results from an open class?

I assume that by an open class you mean a class where parents and other visitors watch a class in action. We have sessions every six weeks where the parents are encouraged to come and watch an entire hour. In this way technical, rhythmical and creative growth is seen. During the hour a regular class is taught, but we try to pull together the basic principles that we have been working on and build them into a simple study or composition.

What kind of printed material do you find most effective?

Our printed material is sent out twice a year, at the opening of the fall and summer sessions. Each one carries lovely photos of three different age levels, a general statement about the faculty, what our aims are concerning technique, creativeness and communication. It gives general class schedules, tuition, vacation periods, locations and phone number. We have two other folders that are used upon request — one carrying more photos and statements from key leaders in the field of dance and music, both professional and educators. The other is one on my own background.

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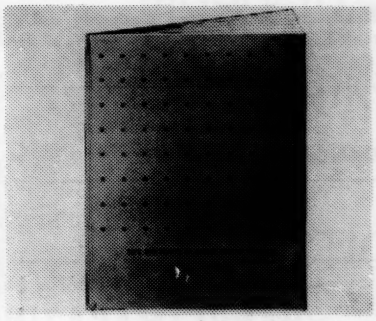

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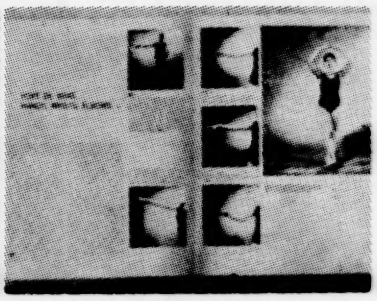

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TALK OF THE TRADE

FOR THE CHRISTMAS STOCKING

BY WILLIAM COMO

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Three new books that will make exciting Christmas gifts for your dance-minded friends are Olga Maynard's BIRD OF FIRE (Dodd, Mead & Co., $4.00), the story of Maria Tallchief's life; THE BEAUTY OF BALLET (Pitman Publ. Co., $7.50), a collection of magnificent dance photos, with introduction by Arnold Haskell; and Thalia Mara's DO'S AND DON'TS OF BALLET ALLEGRO (Dance Magazine, $2.50).

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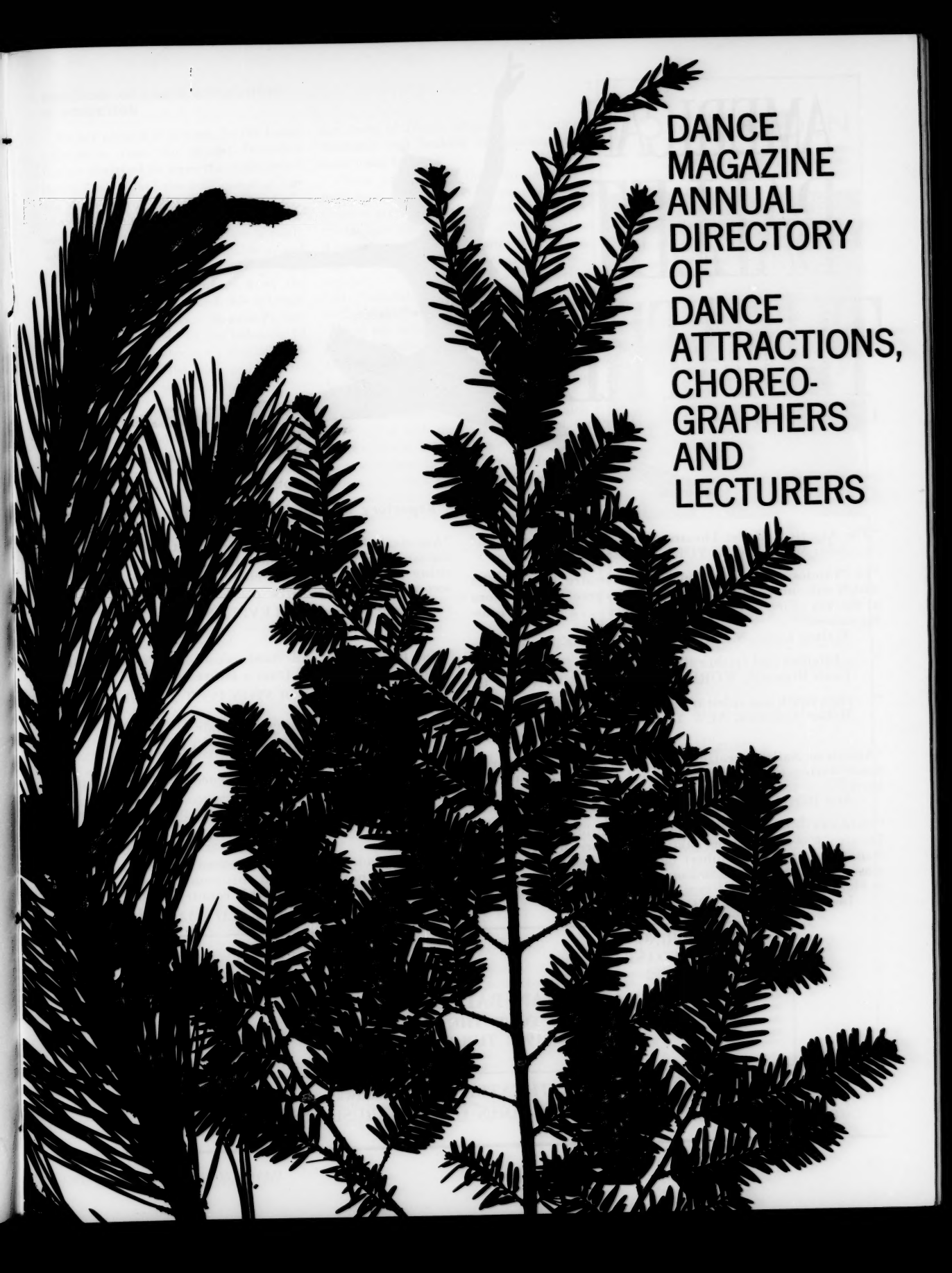
•

Merry Christmas to all readers of this column from your "Talk of the Trade" Editor.



DANCE MAGAZINE ANNUAL DIRECTORY OF DANCE ATTRACTIONS, CHOREO-GRAPHERS AND LECTURERS

AMERICAN BALLET THEATRE

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Symphony Orchestra

Repertory of Classical and Contemporary Ballets

"The American Ballet Theatre did itself proud last night."
John Martin, NEW YORK TIMES 10/6/61

"In "Etudes" the American Ballet Theatre has a ballet which will surely prove to be one of its greatest attractions at the box office and with balletomanes . . . a roaring, rousing success!"
Walter Terry, N.Y. HERALD TRIBUNE 10/15/61

" . . . brighter and fresher than ever."
Louis Biancolli, WORLD TELEGRAM & SUN 10/6/61

" . . . has youth and spirit it's good to have it back with us."
Robert Coleman, NEW YORK DAILY MIRROR 10/3/61

"American Ballet Theatre danced three sold-out performances during the week-end and left Chicago panting for more."
Ann Barzel CHICAGO AMERICAN 2/4/61

"Outdoors were snow and slush, but inside the Shubert Theatre was an exciting gala performance by American Ballet Theatre. The Shubert had its biggest crowd of the season, with the second balcony opened for the first time in months."
Josef Mossman, DETROIT NEWS 2/1/61

"American Ballet Theatre recently returned from a European tour which included Russia, seems, the most exciting group to visit Cleveland, with a company roster second to none in ability."
Eleanor Frampton, CLEVELAND PLAIN DEALER 1/30/61

"The handsomest and most consistently exciting ballet Houston has witnessed from a native company."
Hubert Roussel HOUSTON POST 2/27/61

" . . . a spirited and enjoyable affair."
Elinor Hughes BOSTON HERALD Jan. 1961

" . . . an enormous overflow audience filled the Mosque to the rafters."
Donald Steinfirst PITTSBURGH POST-GAZETTE 1/26/61

" . . . concluded a four-performance run in Dade County auditorium that established this company once again, as one of the best we have in this country.
Doris Reno MIAMI HERALD 3/13/61

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AMERICAN BALLET THEATRE, 1790 Broadway, N.Y. 19, N.Y.,
RM. 1601, PLAZA 7-7035 JOHN ONYSKO, BUSINESS MANAGER

DIRECTORY OF DANCE ATTRACTIONS
INTRODUCTION

We are pleased to present, for the fourth consecutive year, our annual December feature designed to serve the professional dance world. Until the publication of our first Directory, in 1958, there was no single source book where someone looking to book dance attractions could get a fairly accurate idea of what was available — and how to locate them.

Now everyone is coming to know the simple answer: "You'll find this information every year in *Dance Magazine's* special December issue." In the following 64 pages readers will note more than 600 listings, which reflect the wide and colorful range of material prepared for the dance theatre.

We have received many testimonials and letters of appreciation — not only from the dancers, choreographers and lecturers listed, but also from the impresarios, local bookers, television, film and night club producers who are in search of such artists. To be doubly sure our efforts are well utilized, we have made a special mailing of this issue of *Dance Magazine* to leading managers and bookers of entertainment from coast to coast.

Please note that in this Directory listings have been limited to professionals. Omitted are individual professionals — no matter how famous or how gifted — who do not have a prepared "attraction." Listings are of companies, soloists, choreographers or lecturers who have a specifically formulated (and costumed) program or "specialty" which is immediately usable.

Also not included are well over 100 Regional and Civic Ballets (a few of which are semi-professional) across the country, even though some of these perform on major concert series.

It is our hope that this Directory, which is compiled with the cooperation of those in the dance field, will grow more and more complete each year. Any professional dance attractions which are not listed herein are cordially invited to furnish us with information to be included in next year's edition.

AGENCY KEY

Complete titles and addresses for agencies abbreviated in Directory listings:

ARTS PROGRAM, ASSN OF AMERICAN COLLEGES: 200 W. 57, NYC 19.

HAL BELFER ENTERPRISES: 465 So. Detroit St., Los Angeles 36, Calif.

COLUMBIA ARTISTS MGT.: 165 W. 57, NYC 19: 6362 H'wood Blvd., H'wood, Calif.

GAC (GENERAL ARTISTS CORP.): 640 Fifth Ave., NYC 19.

LENNY-DEBBIN: 140 W. 58, NYC 19.

WILLIAM MORRIS AGENCY: 1740 Broadway, NYC 19: 151 El Camino, Baverly Hills, Calif.

MCA (MUSIC CORP. OF AMERICA): 598 Madison Ave., NYC 22: 9370 Santa Monica Blvd., Beverly Hills, Calif.

MUSICAL ARTISTS: 119 W. 57, NYC 19.

NCAC (NATIONAL CONCERT & ARTISTS CORP.): Main office, 1834 Ridge Ave., Evanston, Ill.: 31 W. 57, NYC 19.

IRWIN PARNES INDEPENDENT CONCERTS & ARTISTS: 5525 Wilshire Blvd., Los Angeles 36, Calif.

RUTH SCHNEIDMAN: 162-21 Powell's Cove, Whitestone 57, NY.

PAUL SZILARD PRODUCTIONS: 250 W. 57, NYC 19.

TELEVISION ARTISTS CORP.: 527 Madison Ave., NYC 22.

WEST COAST ARTISTS: 5959 Franklin Ave., Hollywood 28, Calif.

JULES ZIEGLER MGT.: 545 5th Ave., NYC 17.

A

PAT ADAIR: Ballet, tap, acrobatic soloist: Rep., Jules Ziegler.

ALVIN AILEY & CO.: 5-7 dancers, tape & piano accompaniment: Repertoire of blues, spirituals, modern jazz, etc.: Rep. Helen Keane, 49 E. 96, NYC 28.
(Adv. p. 134)

FRANCES ALENIKOFF: Choreographer-dancer: See AVIV THEATRE OF DANCE & SONG.

ROD ALEXANDER: Choreographer-dancer-director: Booking, William Morris: **DANCE JUBILEE CO.,** Rod Alexander, dir.: Mgt., Mel Shayne, 850 7th Ave., NYC 19.

ALLEGRO AMERICAN BALLET CO., Robert Lunnon, dir.: 12-25 dancers, orch. or tape accompaniment: Classical & contemporary repertoire, featuring Doreen Tempest: Rep., Howard R. Will Concert Mgt., 332 So. Michigan Ave., Chicago 5, Ill.
(Adv. p. 84)

ALICIA ALONSO: Ballerina: Guest appearances with symphs., ballet co's: Pers. rep., Betty Ferrell, 525 So. Greenway, Los Angeles 51, Calif.
(Over)

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". . . one of the world's most creative showmen"

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*"Avec Plaisir"
THE LIDO, PARIS
Opening December 6, 1961

*"Red Garter Gaieties"
THE MOULIN ROUGE, Hollywood, California
Opening January 16, 1962

*"Voila"
THE STARDUST-LIDO, Las Vegas, Nevada

Permanent Address:
1609 Magnetic Terrace
Los Angeles 69, California

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Choreographer

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N.Y. Times — Feb. 19, 1961

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c/o Institute of Ethno Musicology
405 Hilgard Ave.
Los Angeles 24, Calif.

JOE LAYTON

Choreographer & Director

Rep: Flora Roberts
22 E. 60th St.
NYC 22
EL 5-4165

JOSEPH LEVINOFF

CHOREOGRAPHER

Personal Representative:
Toni Holmstock
101 West 78th Street
New York 24, New York

BOB AUDY

Choreographer — Teacher

Studio Address:
1697 Broadway
New York, N. Y.
CO 5-8875

DIRECTORY OF DANCE ATTRACTIONS

AIDA ALVAREZ: Choreographer-soloist: Address, 7 E. 85, NYC 28.

AMERICAN BALLET THEATRE: 50 dancers (Co. of 100 with orch. & technicians): Diversified repertoire from classics to modern: Address, 1790 B'way, NYC 19.
(Adv. p. 76)

AMERICAN MIME THEATRE (Paul J. Curtis, Dir.): 8-10 performers in varied repertoire of 30-min. mime plays: Address, 192 3rd Ave., NYC 3.

AMERICAN NEGRO BALLET JAZZ, Jimmy Fields, Dir.: Co. of 24 dancers, singers, jazz combo: Rep., Irwin Parnes.

NILA AMPARO: Spanish, Flamenco dancer: Rep., Peters, 225 W. 84, NYC 24.

THOMAS ANDREW: Choreographer: Address, 66 E. 83, NYC 24.

JON ANGELO: Choreographer-director: Address, 1278 No. Harper Ave., Los Angeles 46, Calif.

MARY ANTHONY: Dancer-choreographer:
MARY ANTHONY DANCE THEATRE: 7-14 dancers, pianist or tape accompaniment: Contemporary repertoire, from dramatic to lyric & comedy: Address, 61 4th Ave., NYC 3.
(Adv. p. 80)

IRENE APINEE & JURY GOTSHALKS: Ballet duet programs & guest appearances with co's, symphonies etc.: Pers. rep., Susan Pimsleur, Musical Artists: Booking, GAC.
(Advs. pp. 133 & 134)

JO ARCHER: Dancer-choreographer: Address, c/o Phillips-Fort Studio, 153 W. 44, NYC 36. (See also HAITI BALLET CO.)
(Adv. p. 130)

DONN ARDEN: Choreographer: Address, 1609 Magnetic Terrace, Los Angeles 69, Cal.
(Adv. p. 77)

GEORGE ARNOLD DANCE & ICE ATTRACTIONS: Night club specialty: Pers. rep., Hal Belfer.

BARRY ASHTON: Producer - choreographer:

Address, Barry Ashton Productions, 8371 Beverly Blvd., Los Angeles 48, Calif.

HARRY ASMUS: Choreographer-ballet master: Address, Av. La Salle, Qta. Alpina, Los Caobos, Caracas, Venezuela: Mgt., Joseph Wilson, 348 W. 56, NYC 19.

ASOKA: See SUJATA & ASOKA.

CHARLES ATKINS: See COLES & ATKINS.

BOB AUDY: Choreographer: Studio address, 1697 Broadway, NYC 19.
(Adv. p. 78)

AUGIE & MARGO: Specialty dancers (club, TV and hotel): Booking, MCA.

AVIV THEATRE OF DANCE & SONG (Frances Alenikoff, Dir.): 3 dancers, 2-3 musicians: Biblical, Chassidic, Israeli themes: Pers. mgr. Martin Freedman, Lilith Prods., 345 E. 42, Paterson, NJ.
(Adv. p. 88)

B

GLADYS BAILIN: See ALWIN NIKOLAIS DANCE CO.

JACK BAKER: Choreographer: Booking, MCA.

GEORGE BALANCHINE: Choreographer: Address, NYC Ballet, 130 W. 56, NYC 19.

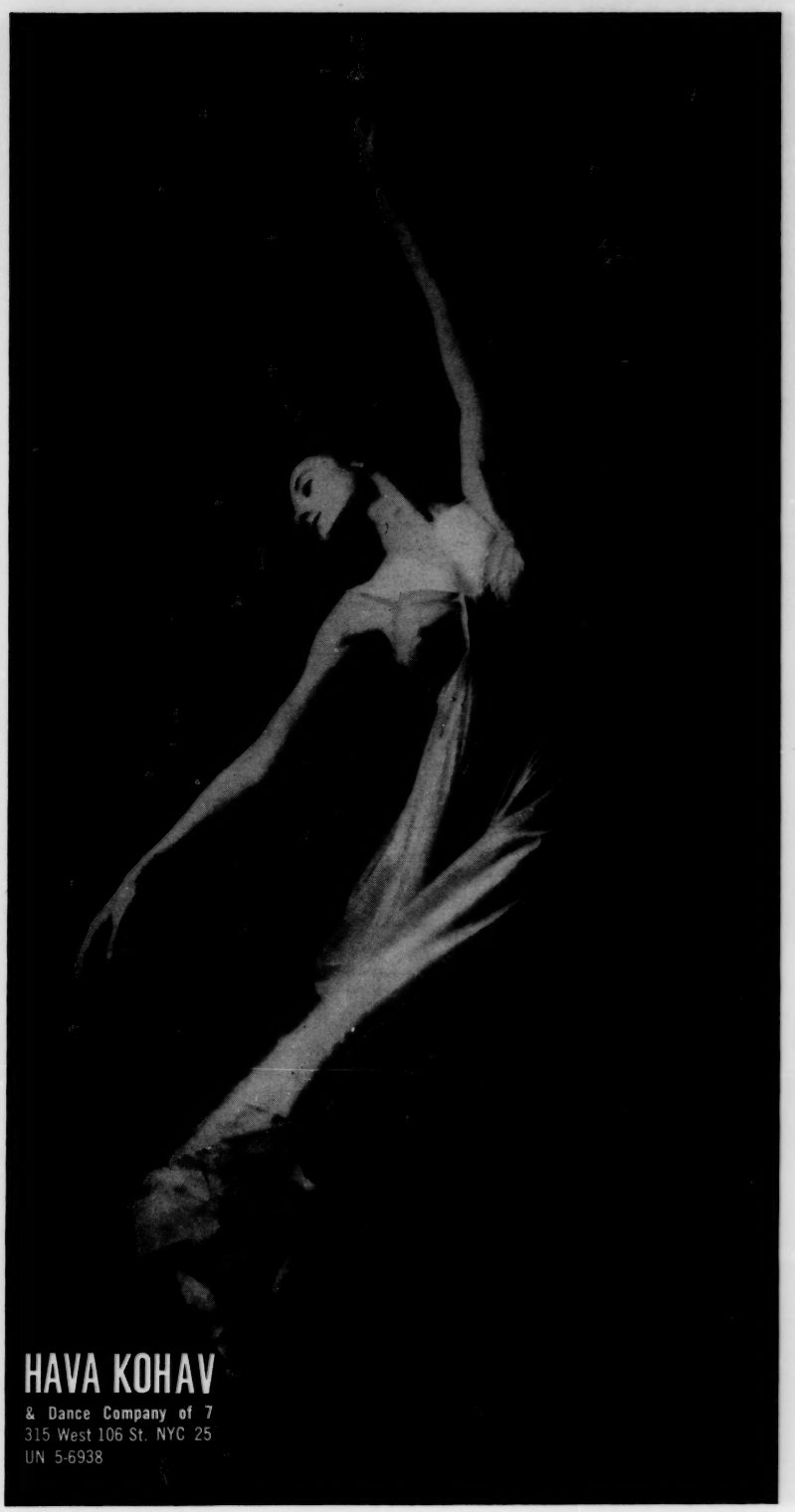
BALINESE DANCERS OF UBUD, Tjokor Da Mas, Dir.: 45 dancers & musicians: Balinese repertoire, Gamelan orch.: Rep., Ray Bowman, West Coast Artists.

BALLET CELESTE: Classical & contemporary repertoire by co. of young dancers: Bookings, Mercedes Hamblen, 1638 Market St., San Francisco, Cal.

BALLET CONCERTANTE, Oleg Sabline, dir.: 7-10 dancers, with guest stars: Traditional & contemporary ballet repertoire: Rep., Musical Artists.
(Adv. p. 90)

BALLET DE CORONA DEL MAR, Angiola Sartorio, Dir.: Rep., Irwin Parnes.

BALLET DES ETOILES DE PARIS-MISKOVITCH: 8 dancers, 2-piano accompaniment: Classical & contemporary repertoire: Rep., Paul Szilard.



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June Taylor School, 1755 Broadway, NYC 19 **JU 2-1780**

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234 West 44th St.
NYC 36 BRyant 9-7770

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Dance Classes:
Ballet Theatre Studios
316 West 57th St., NYC 19

DIRECTORY OF DANCE ATTRACTIONS

BALLET ESPANOL XIMINEZ-VARGAS: See XIMENEZ-VARGAS.

BALLET FOLKLORICO, Celestino Gorostiza, dir.: Mexican co. of 58 dancers, with native orch., in Mayan, Aztec and contemporary folk works, choreographed by Amalia Hernandez: Rep., Hurok Attractions.

BALLET GRANADA, Estrellita & Raul, dirs.: Co. of Spanish dancers, singers, musicians in traditional & Flamenco programs: Mgt., Hattie Althoff, Continental Concerts Corp., 30 Rockefeller Plaza, NYC 20.
(Adv. p. 99)

BALLET LA JEUNESSE, Natalia Clare, artistic dir.: Classic & modern ballet repertoire: Address, 10120 Riverside Drive, North Hollywood, Calif.
(Adv. p. 107)

FACTS OF LIFE

(Reprinted from the Dec. '59 issue by special request)

A Plea to the Local Sponsoring Committee:

You, kind ladies and gentlemen who sponsor the road appearances of dancers, are Very Important People. Everyone in the dance world loves you and sincerely appreciates your toil in their behalf. You always do your best to give your visiting celebrities a warm greeting and to make their stay in your city a happy and memorable one. In fact, to make sure, you generally organize a delightful reception where the performers have the chance to get acquainted with the elite members of your audience.

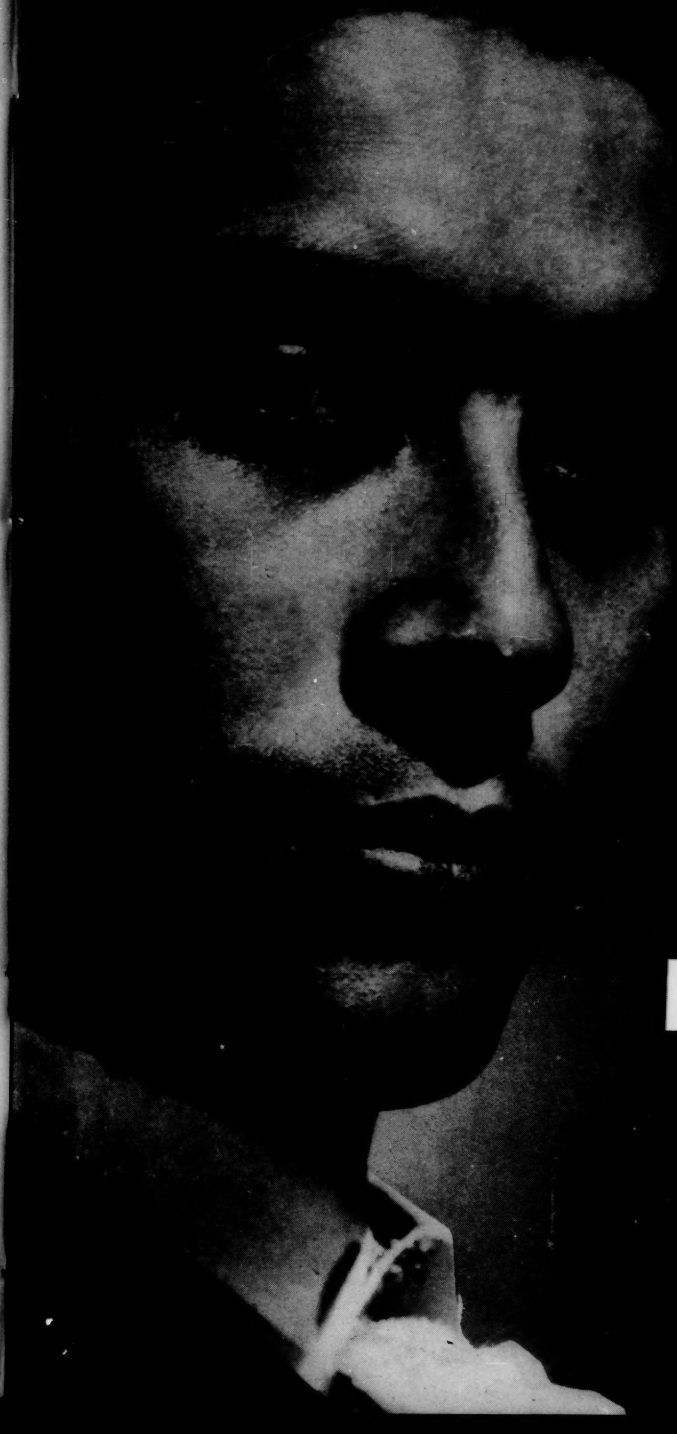
We hate to criticize, but — WHERE'S THE FOOD?

There's nothing more nerve-wracking and physically exhausting than dancing. Before the show it's simply not possible for the dancers to indulge in anything but the lightest snack. A half hour after the final curtain they're due at your reception. And what do they find? Little finger sandwiches and cookies and punch! After the party you see to it, with friendly efficiency, that they are taken back to their hotel.

What you might never discover is that, once you have disappeared around the corner, your honored guests proceed to sneak out again in search of a steak house. But by then they can find nothing open but the lunch counter in the bus station.

For your next reception-for-dancers, why not have one of your ladies prepare a beautiful big beef roast? Actually it's lots less trouble than those pesky cookies.

..... A BRILLIANT, NEW COMPANY OF SPANISH DANCERS !



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REPRESENTATIVES: QUIJADA CORPORATION
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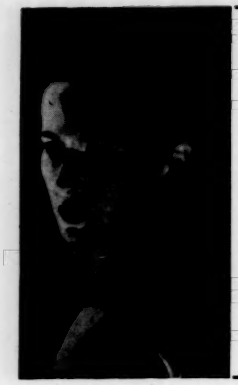

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John Martin, N.Y. Times

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John Martin, NY Times

". . . *Fascinating*",
Walter Terry, NY Herald-Tribune

". . . *Magnificent*",
Arnold Haskell, London Musical Events

". . . *Great artistry and grace*",
Galina Ulanova

NEW DELHI, INDIA: 29-C, S.S. Park, New Delhi 3, India

DIRECTORY OF DANCE ATTRACTIONS

LES BALLETS MODERNES DE PARIS: 14 dancers, featuring Francoise & Dominique: Accompaniment, tape, piano or orch. of 22: Rep., M. Raymond de St. Ours, 11 rue St. Lazare, Paris 9, France.

BALLET NACIONAL DE MEXICO: 16 dancers in modern repertoire (some based on Mexican folklore), taped accompaniment: Mgr., Guillermo Noriega, Calle de 57 #4, Mexico City 1, D.F., Mexico.

BALLET RUSSE DE MONTE CARLO: 40 dancers, 20 musicians: Classic & contemporary repertoire: Address, 120 Madison Ave., NYC 16.

BALLET THEATRE: See AMERICAN BALLET THEATRE.

BALLETS: USA, Jerome Robbins, dir.: 23 dancers in ballet, jazz, modern ballets by Robbins. Orch. accompaniment: Booking, Rebekah Harkness Foundation, Inc., 872 Madison Ave., NYC 21.
(Adv. p. 97)

ALAN BANKS: See BROOKLYN CIVIC BALLET.

MAGANA BAPTISTE & CO.: 5 dancers, 2 drummers, flute player, chanter: East Indian and Mid-East repertoire: Address, 678 Turk St., San Francisco 2, Calif.

RICHARD BARSTOW: Producer-director-choreographer: Pers. mgr., Val Irving, 424 Madison Ave., NYC 16: Booking, William Morris.

GENE BAYLISS: Director-choreographer: Rep., Savan-Levinson, Inc., 20 E. 53, NYC 22.

JACK BEABER: Dancer-director-choreographer: Rep., Laura Arnold, 545 5th Ave., NYC 17.

RALPH BEAUMONT: Choreographer: Rep., Geoffrey Barr, 865 1st Ave., NYC.

LEE BECKER: Dancer-choreographer: Rep., MCA.

MARTA BECKET: Dancer-mime in one-woman show: Rep., NCAC.
(Adv. p. 86)

JOHN BEGG: Choreographer: Address, Ballet Theatre School, 720 Euclid Ave.., Cleveland, O.

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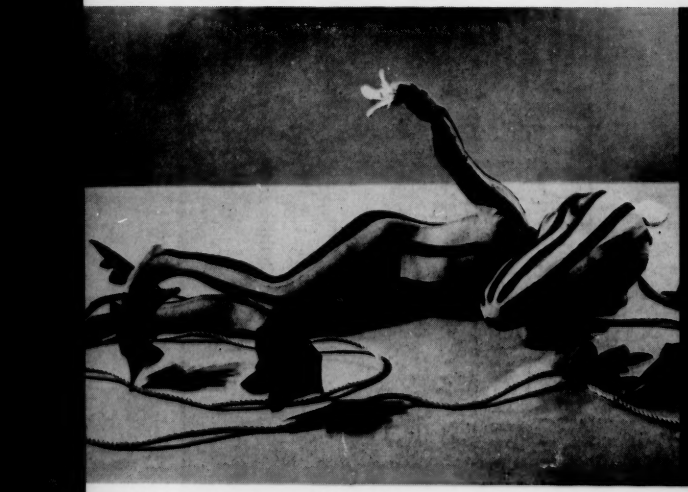

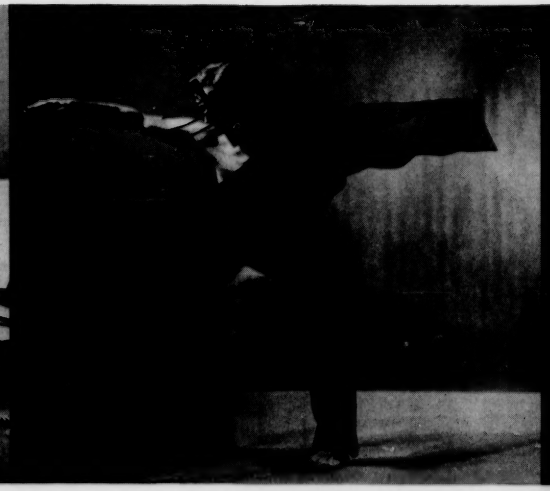

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Hering, Dance Magazine

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P. W. Manchester, Christian Science Monitor

"Nothing but praise . . ."
Terry, N. Y. Herald-Tribune

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TWO LIVES SAVED BY DANCE

Victory Over Harrowing Odds Won by Irene Apinee and Jury Gotshalks

Dancers, do you feel the road to success is a hard one? Have you had to live in a cold-water flat? Is it always a long time between engagements. Do you have to resort to teaching, or clerking, to make ends meet? A story we recently heard should convince all complainers that they are, by comparison, living *la dolce vita!*

Our subjects are Irene Apinée and Jury Gotshalks, a "Mr. and Mrs." classical ballet couple who this fall won the honor of *two* engagements within a few short months at Radio City Music Hall — something seldom achieved by any headliners.

As young newlyweds the Gotshalks had just been made ballet soloists at the State Opera in their native Latvia when the Nazis occupied their country. Immediately both were deported — separately — to Germany and thrown into forced labor battalions. For several years of agony neither had any idea whether the other was alive.

Jury was working in Prague when the Russians captured that city toward the end of the war. There followed a nightmarish outburst of vengeance against the hated Nazis. In the round-up Gotshalks was mistaken for a German, and he was among a throng of captives herded into a movie theatre and brought up to the stage, row by row, to be machine-gunned and hurled out the back door. Additional gunners were spotted at the back door of the auditorium to shoot any who stood up or tried to escape. To wait his turn for death, Jury had been placed in an aisle seat. Just as an officer was passing by he took a desperate chance. He jumped to his feet, stood as close as possible to the officer and explained — in every language except German — the mistaken identity. And he was saved.

Even though his life was spared, the future offered little hope. The Soviets soon grabbed the Baltic republics and he became a man without a country, thrown among the thousands and thousands of Displaced Persons who were to be buffeted about Europe from one camp to another. The gnawing question, of course, was whether his wife was alive and, if so, how

(Continued on page 88)

HAL BELFER ENTERPRISES: Choreography, staging, production coordination: Address, 465 So. Detroit St., Los Angeles 36, Calif.

FANCHON BENNETT: See NEW DANCE THEATRE CO.

FRED BERK: Choreographer: Address, 740 West End Ave., NYC 25.

VALERIE BETTIS: Choreographer: Booking, MCA: **VALERIE BETTIS & CO.:** 8-10 dancers: Contemporary repertoire: Address, 16 E. 11, NYC 3.
(Adv. p. 88)

BHASKAR: Dancer-choreographer: Hindu dance programs, solo, duet or with co. of 5, tape accompaniment: Rep., Paul Szilard.

PETER BIRCH: Choreographer-director: Address, 124 Lawrence Ave., Eastchester, NY.

SOCRATES BIRSKY: Choreographer-director-producer: Address, 270 W. 58, NYC 19, or Studio Enterprises, 1235 6th Ave., NYC 19.

NEVILLE BLACK & MAGGIE KAST: 2 dancers in varied modern works, including Sitwell-Walton "Facade": Rep., Eric C. Kast, 55 E. Washington St., Chicago, Ill.

CHARLES H. BLAKE PRODS.: Staging, choreography: Address, 6087 Sunset Blvd., Hollywood 28, Cal., or 250 W. 57, NYC 19.

CONRAD BOCKNER: Specialty dancer: Rep., MCA.

TODD BOLENDER: Choreographer-dancer: Address, 176 E. 95, NYC 28.

RAY BOLGER: Song and dance man: Rep., William Morris.

PERCIVAL BORDE: See PEARL PRIMUS.

RUTHANNA BORIS: Choreographer: Address, 155 E. 76, NYC 21.

IRINA BOROWSKA & MICHAEL MAULE: Guest duet appearances with ballet co's & symphonies: Rep., S. H. Goodman, 157 E. 18, NYC 3.

TERESA

y su COMPAÑIA ESPAÑOLA

"Teresa's dancing rates big 'Si Si' - The 'Oles' were loud and fervent last night - a Spanish dance Company that would be difficult to top - beautifully costumed, the entire company performed with spirit, elan, precision and sinuous grace - Of course, Teresa was the center of all activity - In Sequidilla she became a white study in frenzied motion."

N. Y. Journal-American

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DANCE MIME

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. . . **A ONE WOMAN SHOW . . . INGENIOUS, IMAGINATIVELY STAGED, A BRILLIANT PERFORMANCE!** (Baltimore Museum of Art) Baltimore Evening Sun

. . . **MARTA BECKET IS A PRIME EXPRESSIONIST OF THE DANCE ARTS!** (City Centre Ballet of Tampa, Fla.) Tampa Tribune

. . . **DANCE ROLES GET ROUSING POPS SALUTE!** (Buffalo Philharmonic Symphony Orchestra) Buffalo Courier Express

. . . **MARTA BECKET WAS SUPERB!** (Albany Institute of History and Art)

. . . **MARTA BECKET WAS IMPRESSIVE IN BALLET PERFORMANCE HERE!** (Charleston Ballet, West Va.) Charleston Gazette

• • •

NATIONAL CONCERT and ARTISTS CORPORATION

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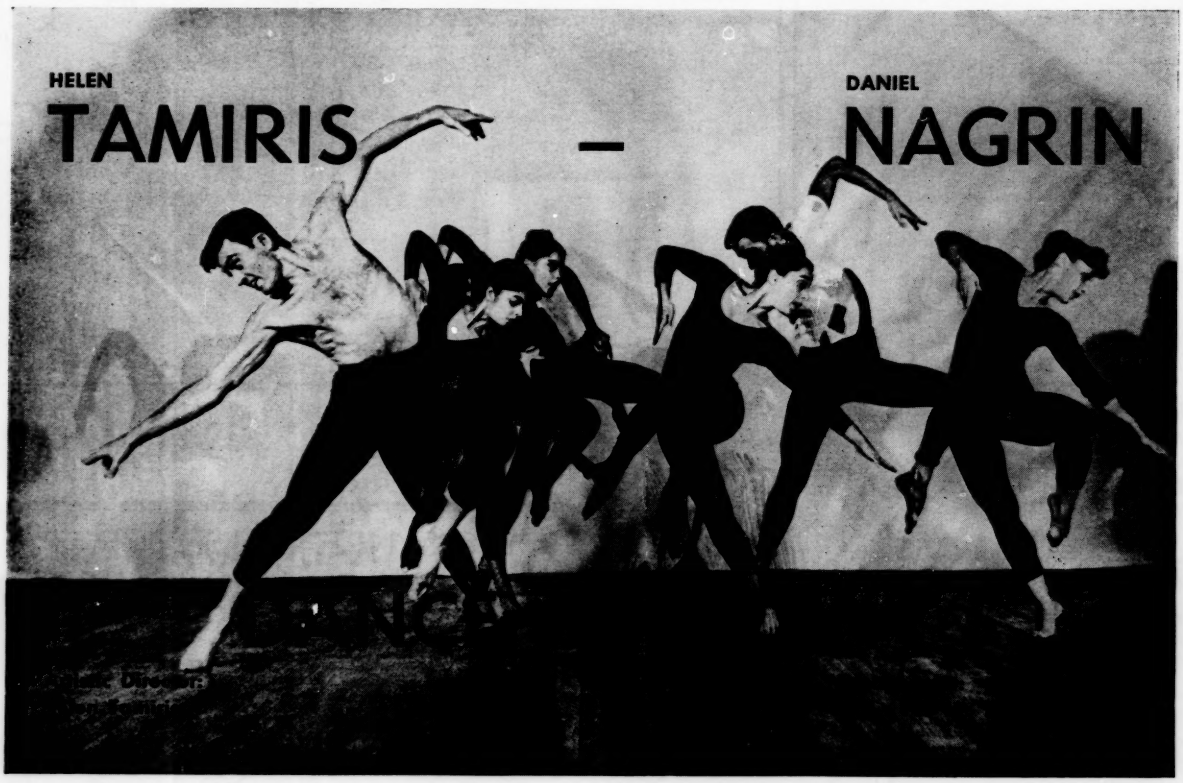
TAMIRIS — DANIEL
NAGRIN



GLORIA ANN BOWEN: Ballet soloist: TV & concert (solo or adagio) appearances: Address, 523 W. 121, NYC 27.

JACK BOYLE: Choreographer: Address, 8497 Fountain Ave., LA, Calif.
(Adv. p. 110)

NATHALIE BRANITZKA: choreographer: Address, 939 8th Ave., NYC 19.

BRASCIA & TYBEE: Specialty dancers: Booking, MCA.

MARC BREAUX: Choreographer: Rep., William Morris.

BROOKLYN CIVIC BALLET, Alan Banks, dir., Address, Brooklyn Academy of Music, 30 Lafayette St., Brooklyn 17, NY.

ALFRED BROOKS: Choreographer: Address, 1125 6th Ave., NYC 36.

SHIRLEY BROUGHTON MODERN-BALLET CO.: 7 dancers, piano or tape accompaniment: Abstract & dramatic works: Address, 112 W. 21, NYC 11.

KELLY BROWN: Musical comedy soloist: Rep., Deborah Coleman Agency.

CAROL BRUNER: Dancer, tumbler, trumpet soloist, singer: Rep., Lorraine Bruner, 415 Winston Drive, Lemay 25, Missouri.
(Adv. p. 133)

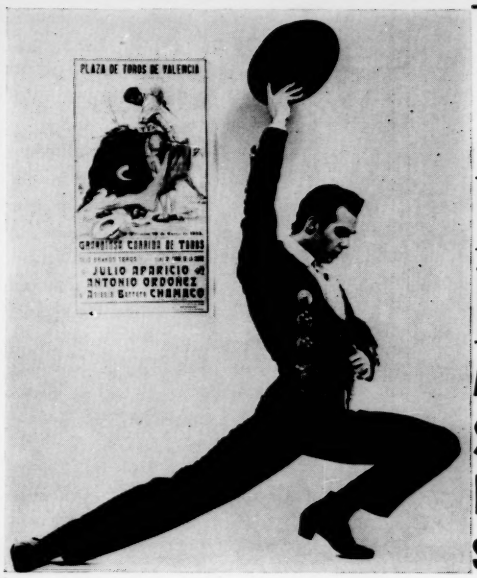
BUSTER BURNELL: Line choreographer: Booking, MCA.

IRVING BURTON: Dancer-choreographer: Concert programs, solo, duet, or with co.: Rep., Malka Safro, 176 Suffolk St., NYC 12.

ETHEL BUTLER: Dancer-choreographer: Modern concerts, lecture-demonstrations: Address, 2130 Florida Ave. NW, Washington 8, DC.

JOHN BUTLER: Director-choreographer-dancer: Rep., William Morris.
(Adv. p. 90)

TODD BUTLER: Ballet-jazz dancer: Address, c/o Hayes Registry, 155 W. 46, NYC 36.



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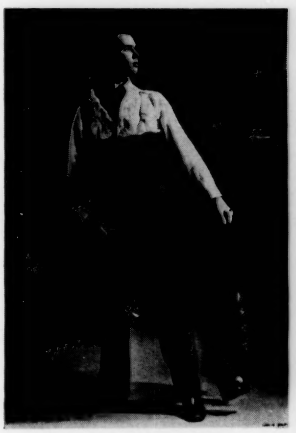

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SAVED BY DANCE *(Cont'd from p. 84)*

to find her. By the purest chance, and against unbelievable odds, they were reunited in a DP camp in Germany.

The miracle still did not amount to a rescue, and the young couple well knew that they still faced the danger of becoming permanently "lost" as stateless refugees with nowhere to go. Together they determined to fight for re-discovery, to establish an identity — through dancing. Within their miserable surrounding they somehow scrapped together some ballet costumes. Irene's tutus were fashioned from surgical gauze given to her by the Red Cross. They were stiffened with starch made by boiling potato peelings.

At first their "stages" for performing were table tops in mess halls. Gradually they acquired a certain celebrity as entertainers, first for their fellows DP's and later for the Allied troops in Germany. Their battle-through-dancing against the threat of oblivion was won when finally they were granted permission to emigrate to Canada.

Now that it is all over, Miss Apinée can hardly believe that she danced for two years in the same pair of toe shoes! She still has these mended, mended, and re-mended mementos of an incredible period.

In their new life in the Western Hemisphere, the Gotshalks have been soloists in the National Ballet of Canada and Les Grands Ballets Canadiens, and have appeared in numerous dance shows produced by the Canadian Broadcasting Commission. A couple of seasons ago Miss Apinée was on the soloist roster of American Ballet Theatre. Today they make their home in Quebec, and during the current season they are free-lancing, with considerable success, under the auspices of Musical Artists and General Artists Corporation.

One wonders how often the Gotshalks, as they dance on the giant stage of the Music Hall, think back to their table-top performances. *D.D.*

Valerie Bettis

Choreographer - Dancer

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(Adv. p. 119)

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(Adv. p. 105)

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(Adv. p. 115)

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(Adv. p. 78)

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(Adv. p. 89)

NATALIA CLARE: See BALLET LA JEUNESSE.

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(Adv. p. 120)

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Kansas City, Mo., *Feb. 4*
Tulsa, Okla., *Feb. 5*
Borger, Texas, *Feb. 6*
Las Vegas, N. M., *Feb. 7*
Albuquerque, N. M., *Feb. 8*
Los Angeles, Calif., *Feb. 10 & 11*
Burbank, Calif., *Feb. 12*
Pomona, Calif., *Feb. 13*
Riverside, Calif., *Feb. 14*
Manhattan Beach, Calif., *Feb. 16*
Monterey Park, Calif., *Feb. 17*
Fresno, Calif., *Feb. 20*
Sacramento, Calif., *Feb. 20*
Modesto, Calif., *Feb. 21*
Reno, Nevada, *Feb. 22*
Marysville, Calif., *Feb. 23*
Stockton, Calif., *Feb. 24*
San Mateo, Calif., *Feb. 25*
Chico, Calif., *Feb. 26*
Redding, Calif., *Feb. 27*
Salem, Ore., *Mar. 1*
Beaverton, Ore., *Mar. 2*
The Dalles, Ore., *Mar. 3*
Tacoma, Wash., *Mar. 5*
Seattle, Wash., *Mar. 6*
Wenatchee, Wash., *Mar. 7*
Spokane, Wash., *Mar. 8*
Yakima, Wash., *Mar. 9*
Walla Walla, Wash., *Mar. 10*
Richland, Wash., *Mar. 11*
Ontario, Ore., *Mar. 12*
Boise, Idaho, *Mar. 13*
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(Advs. pp. 117 & 134)

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(Adv. p. 99)

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	26	Clarement, California
	27	Lancaster, California
	28	Taft, California
March	1	Hollywood, California
	2	San Francisco, California
	3	Sunland, California
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	28	Pocatello, Idaho
	29	Idaho Falls, Idaho
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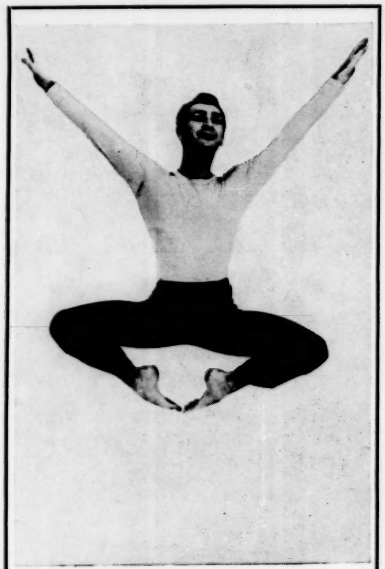

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WHICH ONE IS MODERN JAZZ?

BY RUTH WALTON

Modern jazz innovator Ruth Walton has presented groups at well-known jazz emporia like New York's Village Gate and Apollo Theatre, as well as at the Newport, Rhode Island, Jazz Festival. They have also appeared on the Steve Allen Show.

•

Today, too many teachers and dancers are "starting in the middle" in the study of modern jazz dance. Instead of going to the roots, there is simple imitation from teacher to teacher. They ignore the fact that it is important to have a thorough background in jazz, as well as in other forms of dance and music.

I grew up with jazz music in the Thirties and Forties, composing tap dances, drawing from jitterbug (then known as Lindy Hop), studying ballet, modern dance, classical music, modern music, and African primitive dance.

Having fallen naturally into the choreographing of jazz twenty-five years ago, having developed it into the modern and progressive stages, I am skeptical about the controversy of our present-day musicologists and jazz critics who say that jazz has European influences, as well as African. They are dividing modern jazz dance into two schools of thought: (1) Those who follow African primitive technique roots and develop them through modern dance, both theoretically and technically. This, of course, includes the Americana jazz dance expressions which have come from social, recreational, and theatrical fields. (2) Those who dispute or overlook the African genesis, replacing it with ballet-jazz technique and with ethnic dance of every denomination but African. They maintain that this approach is "modern" because of today's fusion of all cultures. (This point of view harks back to Jack Cole, who based his jazz dance on East Indian forms.)

The first is a fundamental approach. The second is what I call "starting in the middle."

With the first procedure to guide me in my teaching of modern jazz, I insist that my students look to the master modern jazz musicians or their music for source material. I also see to it that they have a strong base of African and modern dance. Most important, I require that they improvise. The jazz musicians refer to improvisation as "sitting in." In dance, we refer to it as "moving in." No dancer can call himself proficient in modern jazz unless he can improvise. *END*

LEON DANIELIAN: Dancer-choreographer: Address, Ballet Russe de Monte Carlo School, 120 Madison Ave., NYC 16.

DANNY DANIELS: Choreographer: Booking, William Morris.

ALEXANDRA DANILOVA: Choreographer-lecturer: Rep., Lewis Ufland, 745 5th Ave., NYC (Adv. p. 122)

HENRY DANTON: Choreographer: Address, 1639 Kaufers Lane, Ft. Lee, N.J.

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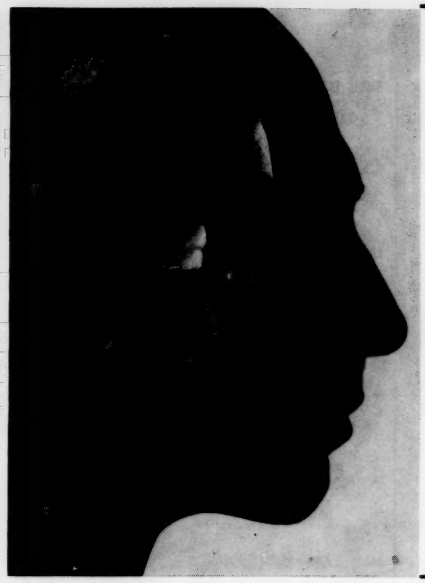

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(Adv. p. 124)

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(Adv. p. 134)

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(Adv. p. 95)

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(Adv. p. 80)

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(Adv. p. 130)

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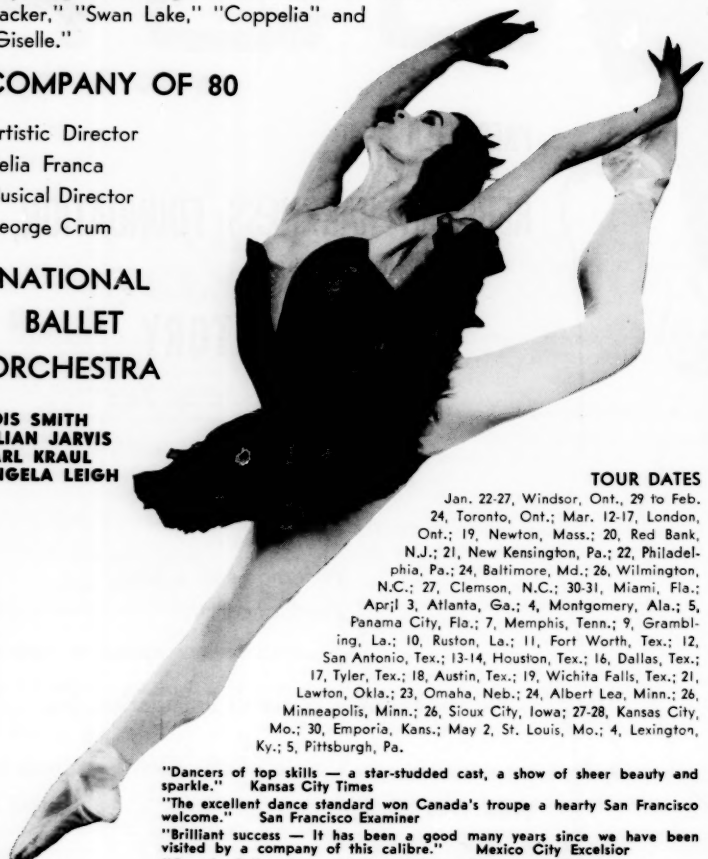

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(Adv. p. 108)

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Sunday, July 9, 1961 NEW YORK Herald Tribune

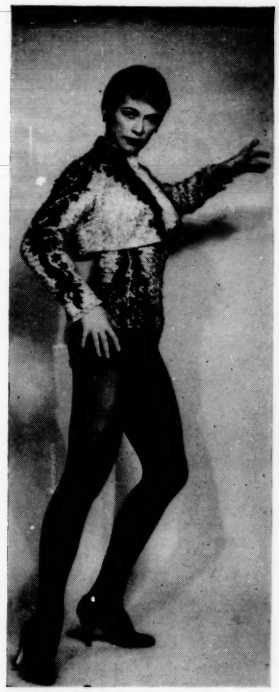
The Dance World

Time Taps Lightly, Too

By Walter Terry

HOOFING is slipping away from us. Yet not too many years ago, this was the kind of dancing that one expected to see in musicals, vaudeville, movies. Our dance scene, however, has changed It has broadened. It is richer. Ballet is no longer an art for the few but, rather, for the vast general public. Modern dance is no longer esoteric. And the dances of India, Bali, Africa are no longer strange to our globally oriented eyes.

Classical and contemporary ballet can be seen on television, musicals have for their choreographers names associated with ballet or modern dance and even in jazz numbers for TV, movies, musicals, one sees a style of dancing strongly influenced by both ballet and modern dance. Fifteen years ago, the pattern was already shaping up. I recall taking a poll of the classes which the American Theater Wing offered World War II veterans under the GI bill. Of the three major dance techniques for theater ballet, modern and tap, tap was at the bottom of the list, separated by a wide margin from the other two forms.



Eleanor Powell: good as ever.

A Place for Hoofing

But there is no reason to let hoofing fall by the way, for it is a delightful, wonderfully entertaining, joyous area of dance. We need its relaxing, diverting properties just as we require for full dance experience the challenge of the avant-garde dance, the inner perceptivity of modern dance, the esthetic revelations of ballet, the knowledge which we may gain from ethnic dance forms.

There is, and always should be, a place for the true hoofer. And if Fred Astaire is the master hoofer of our day, certainly Eleanor Powell is the mistress of the form. There are a few balletic actions (a tour jete or chaine turns) that both incorporate into their work but both are first and last tap dancers, rhythm dancers, hoofers, for their dance is centered in their feet.

Miss Powell, who ends a highly successful engagement at the Latin Quarter this week, recently emerged from a fourteen-year retirement to prove to her teen-age son, as she laughingly told her audience, that his mother was something more than an oldtime movie star.

In Youthful Trim

The "oldtime" dancing star looks almost as young and dances with as much zip as she did in her movies of two decades and more ago. Her figure is so trim that she can wear tight-fitting trousers or an abbreviated, beaded leotard without revealing a single bulge or an untoned muscle. As a matter of fact, figure-wise and leg-wise, she is more than a match for any of the young Latin Quarter show girls and dancers. And dance-wise, she's a knockout.

In her current act, she rolls out her unfailingly accurate and crystal-clear tappings in everything from a simple and quiet rendition of the "Blue Danube Waltz to a rousing rhythm contest with her virtuoso drummer, Steve Dweck. Actually, she is not a noisy tap dancer but she does invest her tap patterns with changes in dynamic colors as well as with rhythmic variety and every tap, no matter how swiftly done, is without blur. Indeed, she almost trills with her feet.

Her use of hands and arms is in the oldtime hoofing tradition. There is nothing balletic about them. She almost seems to let them move as they will, except for a gesture or two to give accent to a phrase. And her turns in place or traveling across the stage, though derived from ballet, show nothing of the ballet dancer's concern for line, rather are they embellishments or conclusions to an elaborate tap phrase.

Nostalgic Memories

Curiously, while watching Miss Powell dance, one experiences a feeling of nostalgia. This is not due to her appearance, for she is both youthful and loaded with vitality, nor to the fact that this is a comeback of a popular star of an earlier day. What is it, then?

The nostalgia comes not because we are watching Eleanor Powell but because we are seeing live, on stage, first-class hoofing and we suddenly realize that we haven't seen it in a long, long time. Yes, we see the incomparable Mr. Astaire or the superb Gene Kelly (who adds many ingredients other than tap to his dance style) in the movies or on TV. Occasionally, in stage shows there is a brief hoofing interlude, usually by a promising young dancer or a corps (such as the adorable Rockettes).

But Miss Powell is giving something more. She is giving us a star act in the old variety tradition and it is a hoofing act. Thus, does the nostalgia return. At first thought, the impulse is to wish for more hoofing acts, for oldtime's sake, in our variety theaters and clubs but then sense prevails. Do we really want a spate of hoofing acts all over town? Certainly not. What we want is the star act and, after all, there is only one Eleanor Powell so let us happily and gratefully settle for her and for whatever worthy hoofing successors may materialize in the future.

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(Adv. p. 119)

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REVIEWS *(Cont'd from p. 35)*

It was fascinating to watch Bruce Marks and Royes Fernandez juxtaposed. Mr. Fernandez is a far more finished dancer, with beautiful placement and smooth articulation in his phrasing. But he was not nearly so impressive as Mr. Marks, who still has a way to go as a technician. The difference had to do with presence. Mr. Marks, whether he is standing still, finishing a phrase, partnering, or leaping, holds the audience with the line of his head and shoulders, with the concentration of his gaze. Nothing is thrown away. With Mr. Fernandez, too much of real value is thrown away because of the softness of his attack and his lack of dynamic variety.

The company's fourth premiere has appeared in versions done by other groups. It is William Dollar's *Divertimento-Rossini.* Danced to the Benjamin Britten arrangement of familiar Rossini overtures, it is an unpretentious work, classic in fundament, but with here and there a bit of Tyrolean flavor.

Among its soloists, the most fortuitous choice was Eleanor D'Antuono. She has an unerring sense of style and moves with equal confidence through the adagio and allegro gamuts. And as if that weren't enough, she is a pretty girl.

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(Adv. p. 122)

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(Adv. pg. 85)

REVIEWS *(Cont'd)*

Ruth Ann Koesun and Ivan Allen shared the principal pas de deux — an overly long one — with neither dancer contributing any particular flair of his own. Mr. Allen has learned all the steps of ballet, and he performs them with a fair amount of precision. But he seems never to have learned how to join them in a meaningful phrase and to relate that phrase to the music.

Miss Koesun is beginning to be what might be called a ballerina "manquée." She has all the traits of a ballerina — sensitivity, elegance, schooling, and beauty. But a missing link (is it lack of temperament?) has prevented her from making the ultimate impression.

At present, the American Ballet Theatre is female-dominated. In Lupe Serrano and Toni Lander it has two ballerinas, and in Mariane Orlando, Sallie Wilson, Elizabeth Carroll, Ruth Ann Koesun and Eleanor D'Antuono it has first soloists of genuine distinction. It is not so fortunate in its male roster. In Royes Fernandez it has a fine classical dancer, but not a premier danseur noble. Bruce Marks is still in the potential stage. Caj Selling and John Kriza

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are essentially character dancers. About the males, it is too soon to tell.

Mr. Fernandez has obviously observed Igor Youskevitch many times in the role of Albrecht in *Giselle*. And he has observed well. His gentle, poetic, and deeply aristocratic portrayal was perfectly in keeping with the atmosphere of the ballet.

How Lupe Serrano has grown since she first essayed Giselle about two seasons ago! Now her power is muted. In her lancet elevation the force has shifted from the forward impulse to the upward arc. And all the dramatic aspects of the role are tinged with sweetly distant melancholy. It is safe to say that one day she will be a great Giselle.

But it was not only in *Giselle* that Miss Serrano showed remarkable development. In bravura dance like *Grand Pas-Glazounov* and in dramatic dance like *Lady from the Sea*, there was a new air of quiet authority, as though her inner awareness were gently expanding to match the strength and precision that have always been hers.

Toni Lander is a strangely variable performer. Her *Miss Julie* was brilliant, not only dramatically but intellectually. It is

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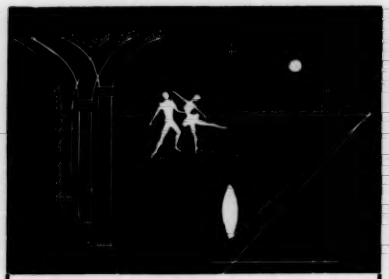

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REVIEWS *(Cont'd)*

rare to find a dancer who seems to have thought through a role, who knows *why* she is doing everything, and yet keeps it wholly spontaneous. With Caj Selling towering strong as the butler, there was a play between the two performers — a blending of evil and fear and panic and just plain sex — that must surely have been what Strindberg was after in the original play.

But just as Miss Lander was all banked fire in *Miss Julie* and all joyous brilliance in *Etudes*, there was too much cool efficiency in her *Theme and Variations* and in her *Gala Performance*.

The opening night staging of *Gala Performance* suffered from not wholly suitable casting. As the Russian Ballerina, Mariane Orlando resembled a nice Midwestern girl imitating a mad Russian. Toni Lander's Italian Ballerina was too remote. And Elizabeth Carroll, ordinarily an impressive lyric dancer, was completely miscast as the French Ballerina — and her Harpo Marx wig did not help.

A subsequent performance had Sallie Wilson as the Russian Ballerina. Miss Wilson sparked her caricature with masterful dancing and a fine eye for detail. She remained aware that the ballet is about dancers and not about actresses. In general, Miss Wilson is growing into a stunning dancer. Her frantic, lashing exit in *Caprichos* was unforgettable, as were her soaring jetés and satiny bourrées in *Les Sylphides*.

There is talk that the American Ballet Theatre will return to New York this year after its tour. On the strength of that, we should like to reserve our production comments until then. For that will be sufficient time for new production assistant, Frederic Franklin, to make an impress. During the current season, works like *Grand Pas-Glazounov, Les Sylphides, Miss Julie*, and *Giselle* seemed fully rehearsed (that included the new Chabukiani staging of the *Giselle* second act — and a most effective staging it is); while other works like *Gala Performance, Lady from the Sea*, and *Caprichos* needed not only further work, but more chary casting.

Also, by the time the company returns in the spring, ballet master Fernand Nault will have had more opportunity to whip especially the male contingent into shape — that is, if the challenging maneuvers of *Etudes* don't do it for him.

Frankly, we'd be glad to see the company again in the same year. Much of what it does bears little challenge for the intellect. But there is warmth for the heart. And that, too, is part of dancing. *D.H.*

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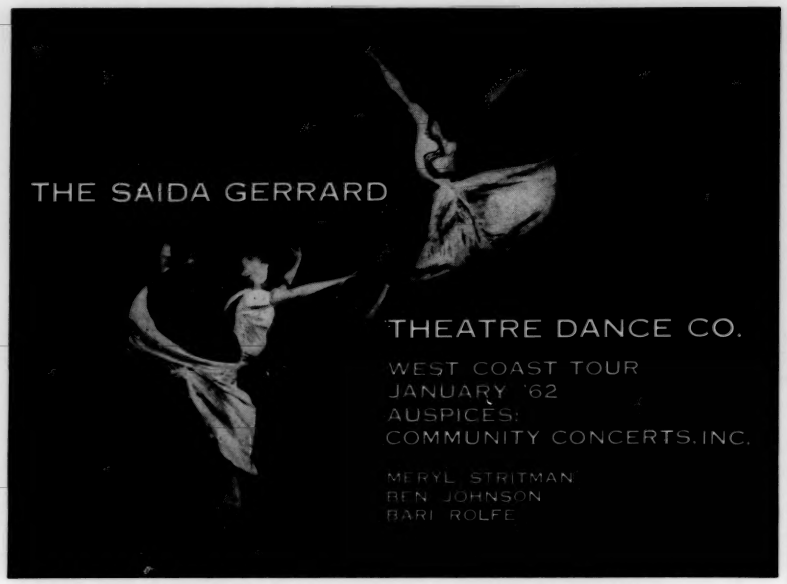

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FROM . . . . DANCER TO IMPRESARIO

Paul Szilard changes roles, and makes surprising discoveries

BY MARCIA B. MARKS

Japan: spring of 1953. Paul Szilard was dancing Albrecht in *Giselle* with Nora Kaye and the members of Tokyo's Komaki Ballet. As the ballerina leaned over the fallen Albrecht toward the end of Act II, he whispered in her ear, "This is my last performance."

After years as dancer-choreographer-teacher, he had decided it was time for his next role — impresario. "I could have gone on teaching. I was a good teacher. Very popular," he says now. But he decided to capitalize on past experience. Hungarian-born and trained for ten years by Paris' best ballet teachers, he had toured all over the world as a dancer. On many occasions he had handled the business and production arrangements for companies with which he was performing. Although he had no wish to turn businessman, it had slowly come to him that by involving himself in the programming and staging of companies he could be an impresario, and yet remain an artist.

That his decision was reached in Japan is relevant, for the Far East continues to play a large part in his bookings. Among the Western companies he handles today are the New York City Ballet, Le Theatre d'Art du Ballet, L'Orchestre National de la Radiodiffusion Television Française — and they tour the Orient. His Eastern companies—Dancers of Bali, Tokyo Asahi Philharmonic Orchestra, Tokyo Classical Ballet Komaki—tour the West. He knows how to work with Oriental people, how to develop their trust in him. The Balinese dancers feel he is one of them because he was a dancer too. With Mario, director of the Dancers of Bali, due here again next month, he has a thorough understanding; they work together to adapt dances for Western audiences.

In his latest role, Paul Szilard has so far flown around the world eight times. Just to complete negotiations for New York City Ballet's 1957-58 tour, he flew to the Orient three times.

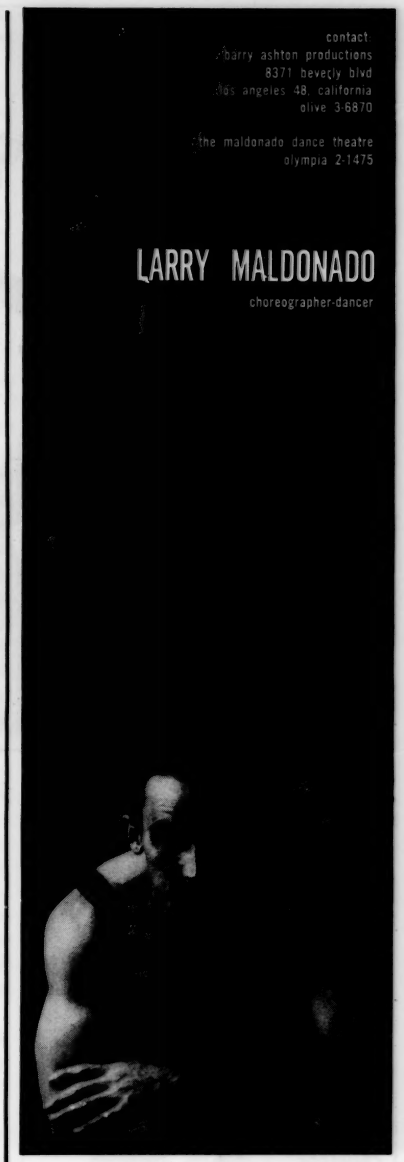
"Lincoln Kirstein and George Balanchine are both perfectionists," he says, "as artists have the right to be. When their company, which I love for its high standards, was signed to appear in Australia after Japan and the Philippines, Balanchine asked for the minimum number of orchestra members. He was informed by the local contractor there was not enough room in the pit for so many and the orchestra would have to be reduced by three. Balanchine, who feels that if anything cannot be done in the proper way it should not be done at all, refused." Eventually they used the proscenium boxes on the side for the overflow musicians.

"On that tour I also lectured for the first time in my life. In Melbourne the people didn't understand the New York City Ballet, although it was a great success in Sydney. For them, if the ballerina doesn't wear a feather in her hair and a tutu, she is no dancer . . . The U.S.I.S. (United States Information Service) arranged a lecture for me at Melbourne University, and I gave them hell. I said, 'Nothing will happen in your art life if you stagnate.' I spoke particularly to the young students there, but I gave several lectures in both Melbourne and Sydney. I talked before a printing organization and was invited to a lawyers' club for a luncheon meeting. The club had dark leather chairs, a big table, old people. I decided old people would probably be more interested in the backstage aspects, so I told them facts like the company's needing six thousand pair of shoes and their mouths dropped open."

Szilard, who has also handled a number of very important individual dance artists during the past eight years, no longer has even one under contract. We asked why.

"Dancers are terribly ungrateful and quite irresponsible. They are self-centered and vain. They can well sign two contracts for the same performance and think

(Cont'd on p. 113)



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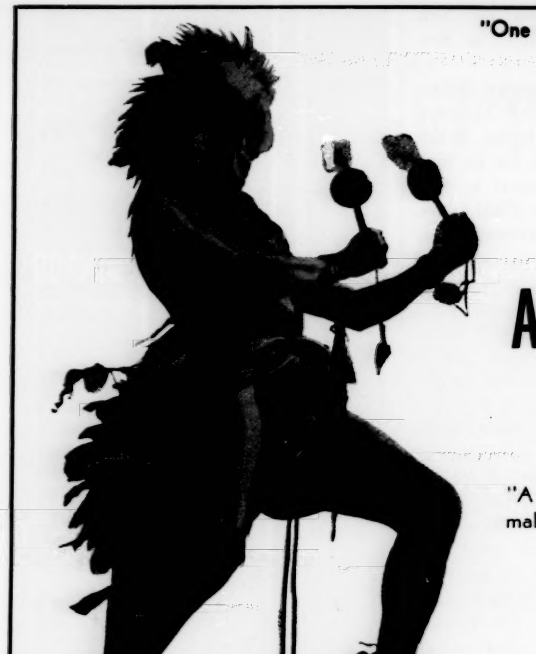

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SZILARD *(Cont'd from p. 111)*

that with their charm and talent they can make everything come out all right. No, I prefer not to work with individuals. Most dancers sign a contract and think their managers should arrange, immediately, for a weekly television program. They never realize, either, that no artist is so essential that a company will change its policy about roles or billing for that individual. Or, they believe they are better suited than anyone else for a certain role and that it is the impresario's duty to arrange for them to get it . . . I, for one, am one hundred per cent in agreement with Balanchine's policy of no star listing. The biggest catastrophe for a performer is for him to believe that the world can't go on without him.

"I nearly went mad trying to figure out how to list the stars when I handled *Pas de Quatre* for the Telephone Hour last year. It was practically like the first performance of the work. In one day I had thirty-seven long-distance calls in my effort to arrange who should be first, Alicia Alonso or Maria Tallchief. My telephone bill was $870. Finally Tallchief backed out. It had to be that way since Alonso was already well known as Taglioni."

Do you find much difference between the East and the West?

"To be an honest manager today, with principles, is quite difficult anywhere. You have to be on the lookout for unethical behavior, especially in other countries. There are regulations and unionized contracts in the United States, England and Australia, but in most places there are not.

"I was one of the first to bring dancers to the Orient. Since then there has been a tremendous change. Japan is worse than Hollywood. At present they want Pavlova dancing with Nijinsky and Beethoven playing the piano. Nothing is good enough for them. It is practically impossible to promote any artist who hasn't got a big name. I understand they refused Joan Sutherland since she wasn't known to them. The Royal Ballet means nothing unless Margot Fonteyn is involved."

Do you book for the State Department and ANTA under the President's special International Program for Cultural Presentations?

"The last time was the previously mentioned New York City Ballet tour in the East three years ago. Since then the policy of our cultural-exchange program has changed. I am told that we no longer book through American managements since everything can be handled by the U.S.I.S. offices abroad, which employ local managers there. The reason for this is supposedly to benefit our taxpayers. I would have nothing against this policy if the State Department felt it is essential for goodwill to give the job to local managers. However, what actually happens is that the booking for the entire tour of an attraction is given to one manager, let us say someone in France or Germany, but he books not only in France, but in all other countries too. American impresarios who also have their contacts around the world could as well book these tours and at the same time, as taxpayers, would be helping to support the program None of the overseas managers pays taxes to the United States on any of the monies involved.

"As for the U.S.I.S. personnel, their enthusiasm is tremendous, but in my experience, their knowledge does not always measure up to it. Some have much feeling for the arts, but there are others who know little and haven't any notion of how to approach or promote it locally. Their assistance can and could be very valuable.

"When I arrive in a country I don't know, I look for something in the arts that might be interesting to bring back for Americans to see. I go to the Cultural Department of the American Embassy to ask advice, but rarely have I found anyone there truly informed about the culture of the country in which he is living. Instead I am usually referred to a local authority, whom I am glad to see, but who, of course, is going to say that everything is good.

"Americans don't get sufficiently involved. Take Indonesia. I feel the Indonesians are pro-American. They are politically involved with the Russians, but they have a great feeling for the West and like our way of living. But Americans there, kind, polite and well-liked as they are, mingle with the Indonesians only when they have business to discuss, unlike foreigners from other countries who participate in local activities." *(Over)*

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THALIA MARA: Choreographer: Address, 117 W. 54, NYC 19.

SZILARD *(Cont'd from p. 113)*

What do you think of the cultural-exchange program as a whole?

"I am against our sending out attractions which have secondary value — amateur or semi-professional groups. I feel this is our greatest mistake. People in the Orient, especially, are terribly proud. Unless the United States sends them their absolute best, they feel that they are not considered important. Other countries, when they send their talents abroad, consistently send top quality. Part of the reason for this—something that is not well understood here—is that almost every government in the world, with the exception of ours, sponsors a national theatre, opera, ballet and symphony. Naturally those are the very best that exist in those nations.

"So, when something comes with the official approval and name of the United States attached to it, that attraction immediately is assumed to be the very best that exists in all the U.S.—within any one category, of course — that includes jazz and other popular arts.

"They simply cannot understand that our cultural-exchange program functions on a democratic and pragmatic policy. We try to show them variety and we also attempt to give the opportunity to perform abroad to many performers, on many levels, rather than keep it for the special few who are in the top bracket of each category.

"There is certainly a need and a place for young people coming up, or for talent not of the highest artistic caliber to be seen abroad too. But I believe that such performers should be under a different management, not under government auspices. I think nobody these days can deny that cultural-exchange programs have definite prestige and propaganda value. And in my opinion, the U.S. is not using that propaganda to its best effect." *END*

Paul Szilard (2nd from left), who arranged NYC Ballet's Far East tour in 1958, with members of the co. at a Tokyo party in their honor. L. to r.: Robert Barnett, Szilard, Melissa Hayden, a Japanese host, Maria Tallchief, Andre Eglevsky. Of the 4 dancers, only Miss Hayden is currently with NYC Ballet.

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YOU THINK YOU GOT TROUBLES?

An interview with Jose Greco's manager reveals the sad story of the filched cordovesas

BY GERRY BUDDHU

Just as a dancer's life at its very best is rough indeed, a tour at its very best is a grind — and one-night stands are the roughest. Cummunities that have never heard of you show their unfamiliarity by staying away in droves; in other communities where you think they've never heard of you, hundreds of patrons are turned away at the door. Among the possibilities are stages the size of a steamer trunk and acoustics that can make a philharmonic orchestra sound like a three-man recital. To these typical terrors add a phalanx of irascible gypsies, four tons of scenery and costumes, the well-known jolliness of customs officials, the maintenance of a double-decker bus, and bookings you could swear were conjured up by Mephistopheles himself as you close at the Greek Theatre in Los Angeles with your next date Copenhagen . . . and there you have the Jose Greco Company.

Often referred to as "Mr. Dance," Jose Greco would not be misnamed as "Mr. Tour," for his is one of the few major dance companies which truly *tours* America — adding towns each year to his roster that no one outside that particular state has ever heard of.

The enthusiasm, stamina and idiosyncrasies of Greco and his company cannot better be described than by John Nonnenbacher, his personal manager, who has traveled every exhilarating, aching, gratifying, exhausting mile with the company since 1951. The William Morris Agency sets up the bookings, and from then on the whole circus belongs to Mr. Nonnenbacher — the travel arrangements, baggage problems, costume purchases, fittings, and maintenance, income taxes, payroll, union contracts, customs forms, visas, passports, food and lodging . . . and a score of highly specialized problems such as keeping the company's gypsies from building little camp fires for cooking in their hotel rooms.

Needless to say, Mr. Nonnenbacher is a treasurehouse of backstage lore — and he speaks of the myriad problems peculiar to the company with all the spirited glee of a masochist who has just been mugged.

The major contribution to Mr. Nonnenbacher's happy ulcer is the gypsy element — and the difficulty of these natural artists from the caves of Granada to adjust to the American time rhythm.

In Spain, all life has been fashioned around the commercial time-table of work from 10 in the morning to 1 p.m. — rest, siesta or what have you from 1 to 4, then back on the job till 8 in the evening. Dinner is from 9:30 to 11, and curtain time in the theatres of Spain is 11:15. Since gypsies don't work at any regular type employment, they round out their individual schedules by staying up all night. It is therefore easy to imagine the reception Mr. Nonnenbacher gets from them on an American tour when he announces an 8 a.m. breakfast.

However, dinner has posed the greatest problem on some of the past tours, as the gypsies simply couldn't bring themselves to eat before performance at the uncivilized hour of 6 or 7 — and much preferred to dine after the show. The plan worked well in the larger cities, but just try to find a restaurant open in Pocatello after midnight. There seemed no solution but that the gypsies take to cooking in their rooms — but everything kept coming up flambé! — with the result that there are a number of charred hotels scattered throughout America that won't soon forget Mr. Greco's visit.

The handful of gypsy guitarists employed each season pose another unique problem. Having been handed the guitar as children in lieu of a rattle, they all play completely by ear. However, to tour America and to appear on TV, it is required that they join the musicians union, which has some stuffy clause in its rules of eligibility about being able to read music. Naturally, this technicality always is surmounted somehow, and we wouldn't be surprised if it is accomplished by Mr. Nonnenbacher's challenging any union group of music-reading guitarists to outplay his gypsies.

As a matter of fact, there doesn't seem to be a single dismal aspect of dance touring that is not appreciably heightened by aggrevations exclusively Spanish. The eternal nemesis of costumes — lost buttons, stuck zippers, torn hems and just general busting apart reaches gargantuan proportions in a Spanish company, what with their *batte de cola* or long gown trains, and the absolute minimum of 5,000 miles of ruffles. *(Cont'd on p. 118)*

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(Adv. p. 127)

MATTEO: See CAROLA GOYA & MATTEO.

MATTISON TRIO: Specialty dancers: Rep., GAC.

MATT MATTOX: Dancer-choreographer: Mgr., Julie Leonard, 245 W. 104, NYC 25.
(Adv. p. 130)

MICHAEL MAULE: Ballet soloist-choreographer: Rep., Betty S. White Assoc., 240 Central Park So., NYC 19.
(Adv. p. 121)

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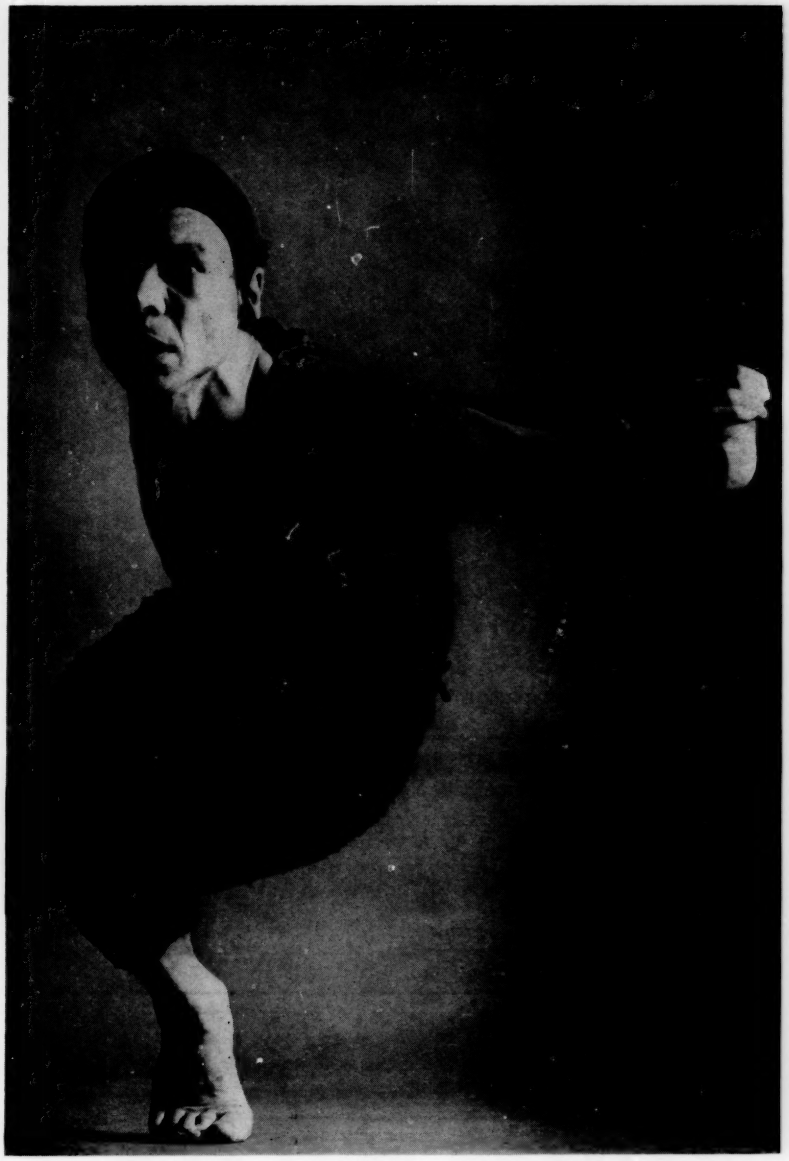

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YOU GOT TROUBLES? *(Cont'd from p. 116)*

The company tours with two full-time wardrobe tenders, but takes on four additional helpers in each town they play. With all six pressing costumes at top speed, it takes from four to six hours to give Mr. Greco a wrinkle-free show. In addition, extreme care must be ever-present during this ironing tournament, as a single pair of Greco trousers can represent an investment of $650. Just his plain, old, everyday, black alpaca numbers cost $175.

A single New York tailor is responsible for the famous wardrobe, which is now so extensive that Mr. Nonnenbacher just threw up his hands with a hopeless smile when asked the number of costumes it contained. Eight fittings used to be required for each new pair of Jose's trousers, but as Mr. N. cheerfully announced, "we've got it down to four now."

As for shoes, Greco can be counted on to burn up fifteen to twenty pairs during a regular season's tour, but insists on traveling with two hundred pairs — in case of emergency.

But the *cordovesa*, or flat-crowned, wide-brimmed hat of the male Spanish dancer, holds the record with the Greco Company as number-one troublemaker. In Spain, the cordovesa costs a mere $2.50, but the same hat is totally unobtainable in America at any price. Not only isn't it made here, it can't even be cleaned here, as no

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one has the mold with which to block it. So a soiled cordovesa in America is about as useful to a Greco performer as a broken riding crop. It's consequently tossed away and a healthy supply of clean cordovesas kept continually on hand.

And here's where the frenzy begins. Though Mr. Nonnenbacher buys his cordovesas by the truck load on each trip to Spain, when touring other countries, there is hardly one member of the well-wishing throng that surges backstage after each performance who doesn't think a genuine Greco cordovesa would be just the right decoration for his mantelpiece. And when the company plays a college town — well — Mr. Nonnenbacher's hands flew into the air again. He figures that with just a few more well-wishers and two or three more college dates, it would not be inconceivable that the Greco dancers could end their tour completely hatless. Now, if the souvenir hunters coud just be trained to lift only the *soiled* cordovesas, it would not only alleviate Mr. Nonnenbacher's panic, but take care of the disposal problem as well.

But with it all — the gypsies and the unions and the ruffles and the hats — one gets the distinct impression that neither Jose Greco nor John Nonnenbacher would have it any other way. *END*

JACK CARTER

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(Adv. p. 81)

FRANCISCO MONCION: Choreographer, ballet soloist: Address, c/o NYC Ballet, 130 W. 56, NYC 19.

LOLA MONTES & HER SPANISH DANCERS: 6 dancers, guitarist, pianist: Flamenco, classical Spanish & folk programs: Rep., Luis Equizabel, 1529 Commonwealth Ave., Hollywood 27, Calif.

JACK MOORE: Choreographer-dancer: Address, 126 E. 10, NYC 3.
(Adv. p. 122)

MARIA MORALES: Spanish dance program, solo or with group, perfs, with symphonies: Pers. mgr., Nino de Moraes, 2810 211 St., Bayside 60, LI, NY.

VICTOR MORENO: Dancer-choreographer: Artistic Dir., San Fernando Valley Civic Ballet: Address, Academy of Ballet, 13727 Ventura Blvd., Sherman Oaks, Calif. (See also SPANISH AMERICAN BALLET ENSEMBLE.)
(Adv. p. 105)

LOS MORENOS: Dancer, singer, guitarist: "Flamenco Rhythms" program: Address, David Moreno, c/o Charney, 151-02 85th Ave., Jamaica, NY.

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(Adv. p. 109)

BARTON MUMAW: Dancer-choreographer: Rep., Jules Ziegler.

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(Adv. p. 84)

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(Adv. p. 98)

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FERNAND NAULT: Choreographer-dancer-ballet master: Address, 305 E. 76, NYC 21.

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GENE NELSON: Dancer-choreographer-director: Address, 10327 Lauriston Ave., Los Angeles 25, Calif.

MIRIAM NELSON: Choreographer: Address, 1586 Morningside Dr., Burbank, Calif.

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(Adv. p. 96)

GENE NETTLES: Choreographer (TV, musical comedy, etc.): Address, 73 W. 89, NYC 24.
(Adv. p. 122)

MARIA NEVELSKA: Choreographer: Address, 16 W. 56, NYC 19.

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(Adv. p. 113)

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(Adv. p. 103)

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(Adv. p. 87)

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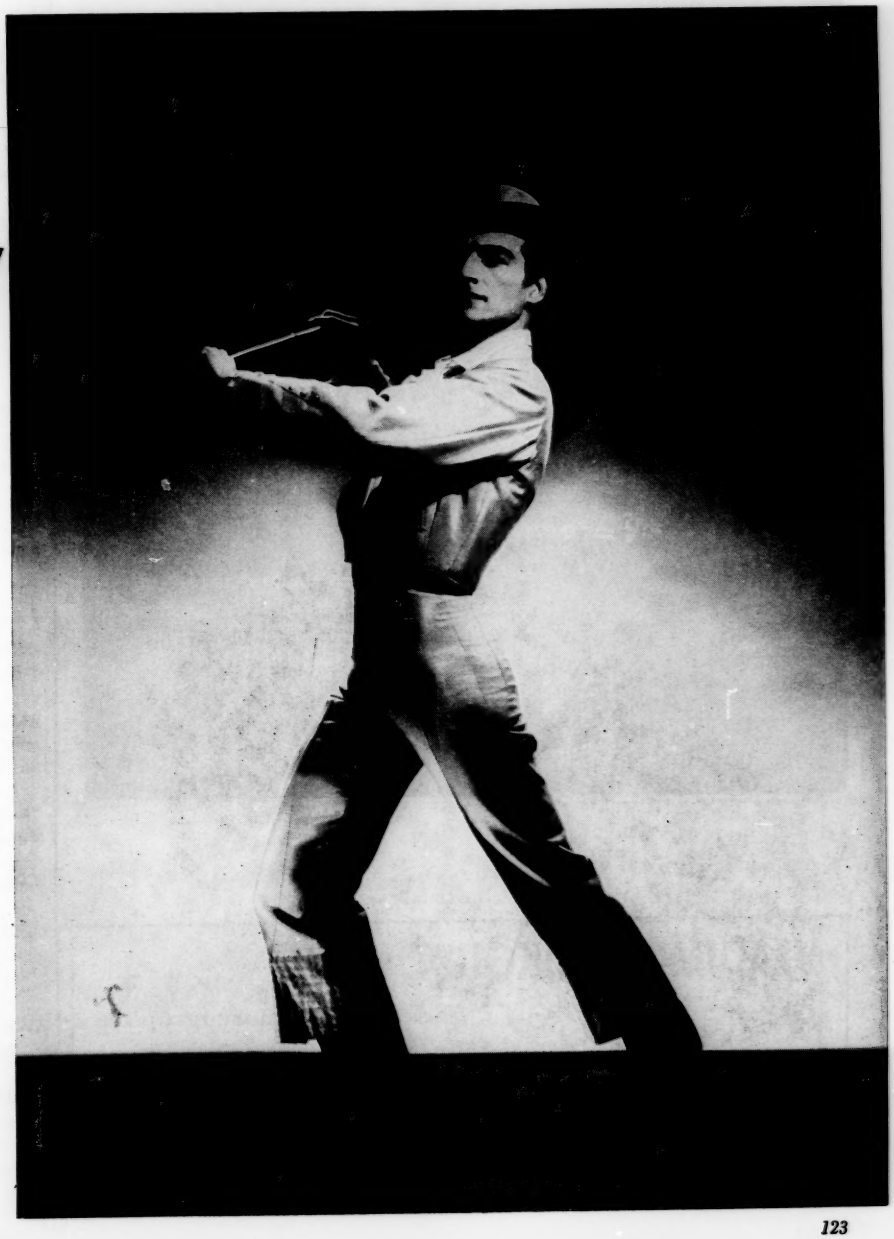

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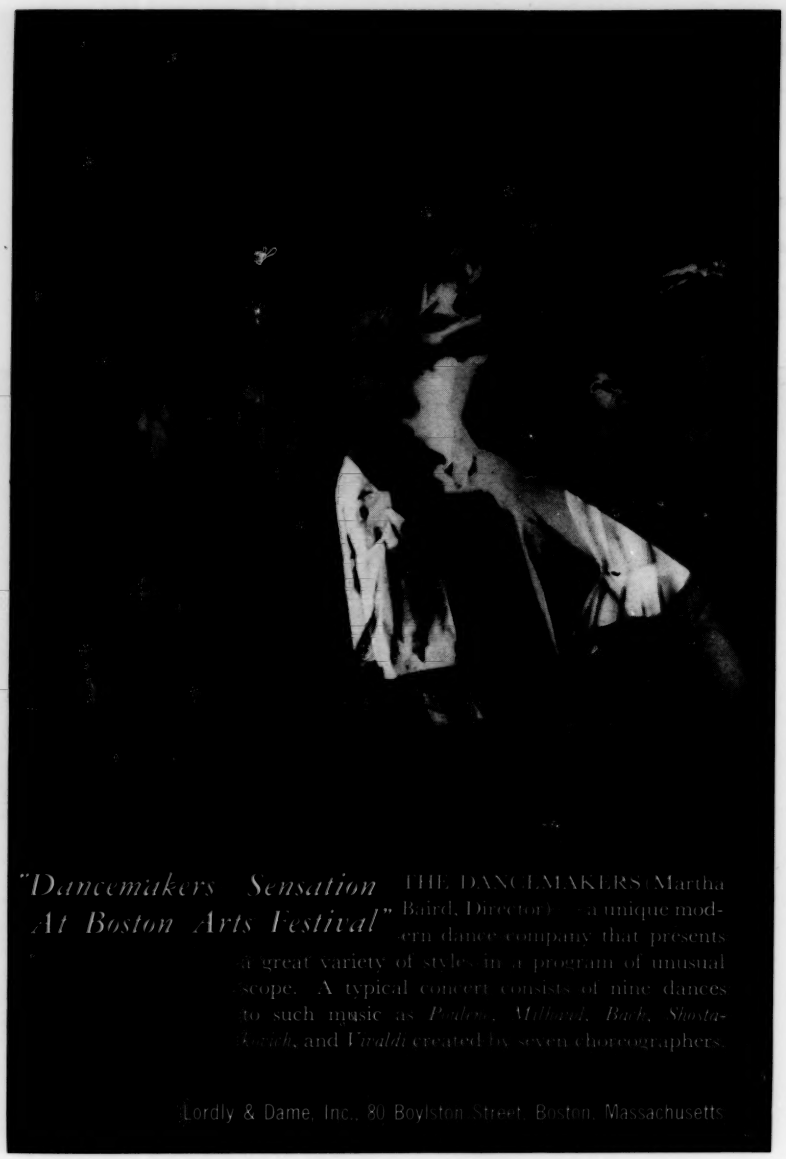
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(Adv. p. 100)

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(Adv. p. 107)

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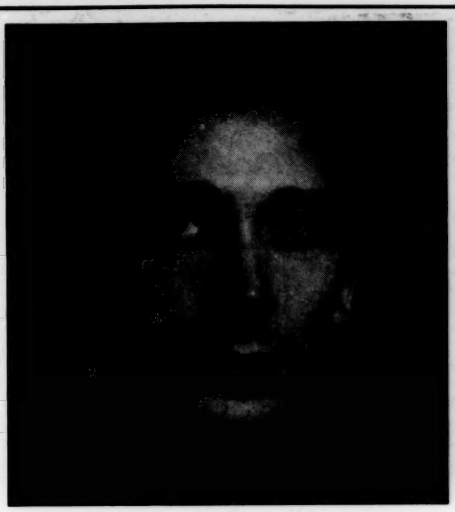

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(Adv. p. 121)

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(Adv. p. 106)

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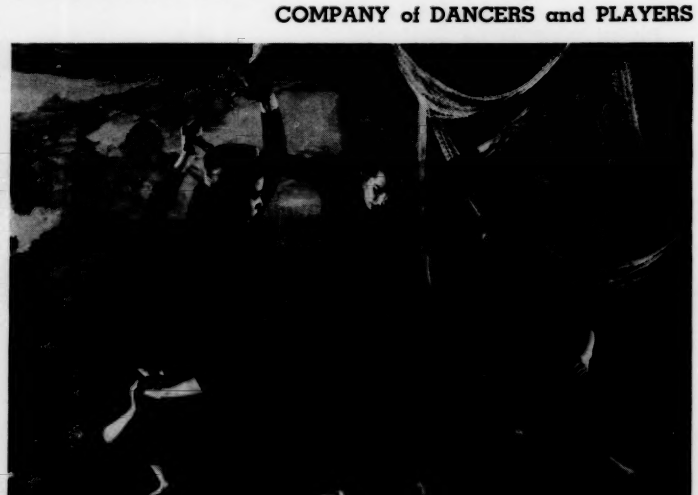

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ABOUT THE PLAY:
A medley of memories, experiences, free fancies, absurdities and improvisations. The characters split, double, multiply, vanish, solidify, blur, clarify. But one consciousness feigns above them all—that of the dreamer.
Edwin Bjorkman

ACCLAIMED BY THE NEW YORK CRITICS:
Strindberg's "Dream Play" is a strange experience. It alternates between moments so far out that they are ludicrous and passages that have an eerie intensity. If you like the naturalistic theatre, you will find this work disconcerting. If you are stimulated by the experimental, this play written in 1902 by a greatly gifted Swede, should hold points of interest for you.
NEW YORK TIMES

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(Adv. p. 111)

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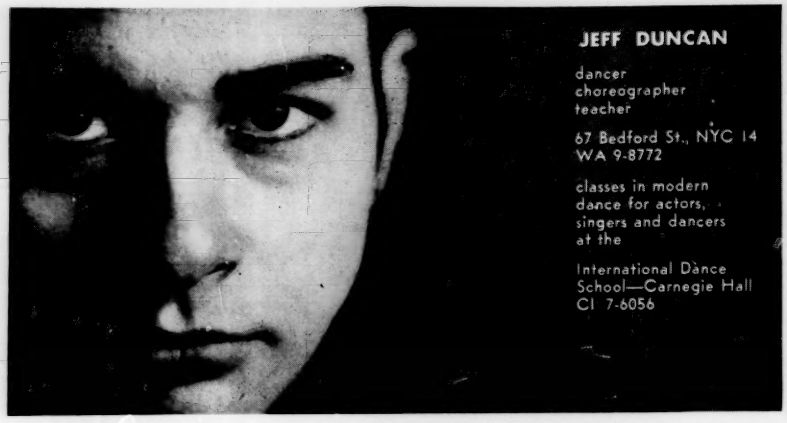

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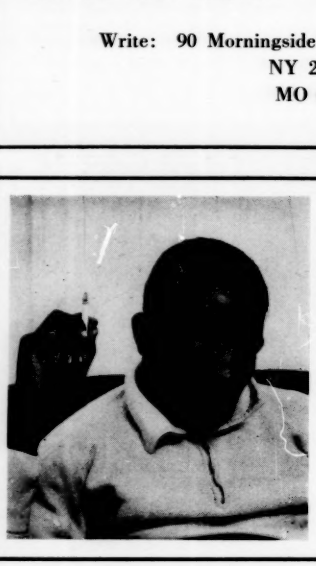

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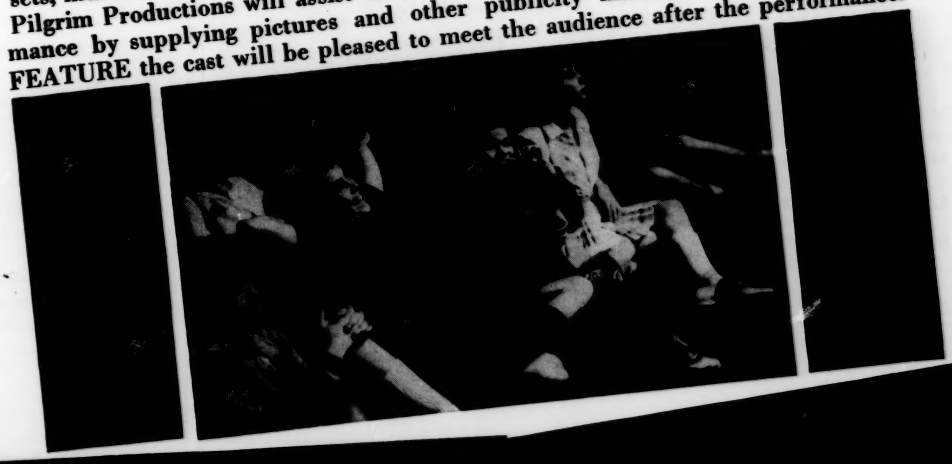

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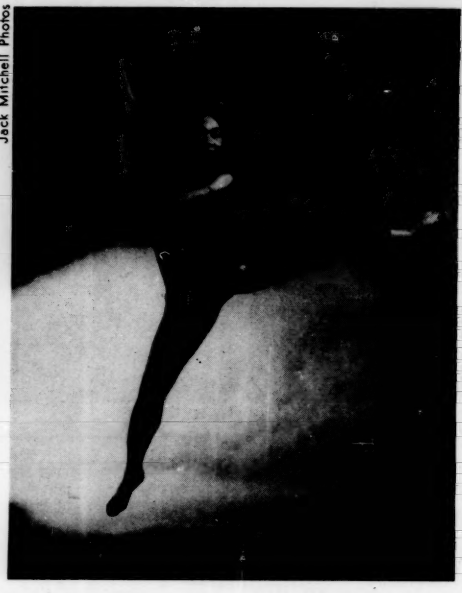

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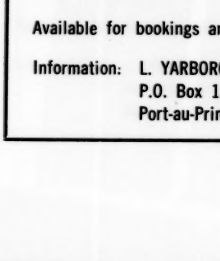

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(Adv. p. 85)

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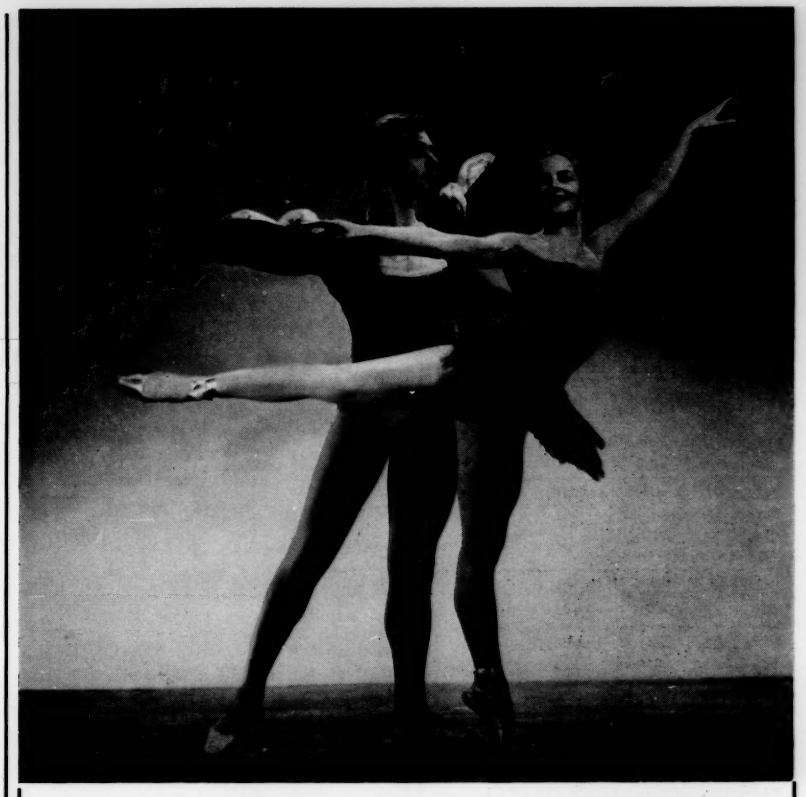

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Y

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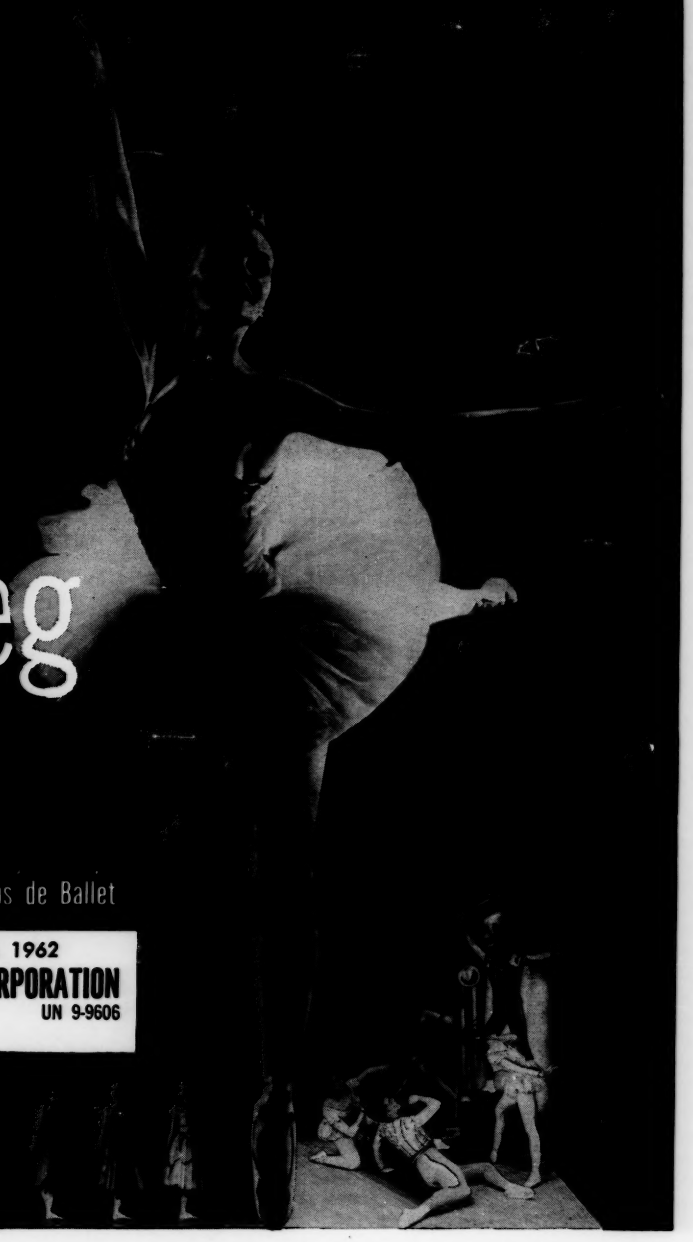

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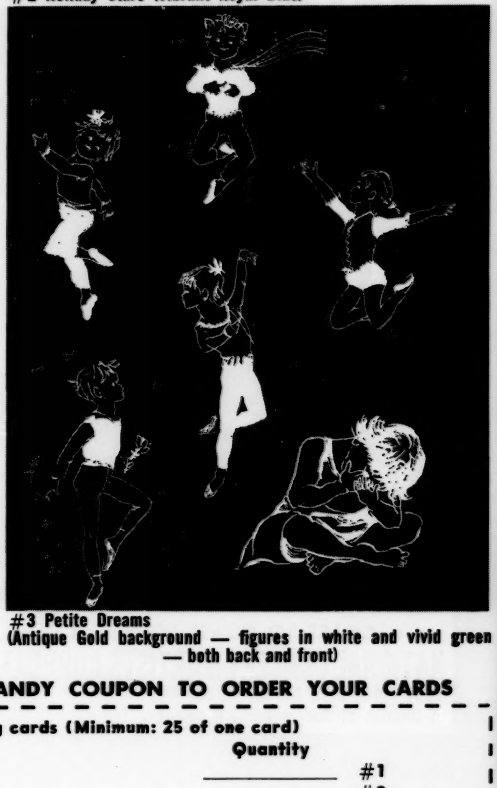

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DANCE MAGAZINE 231 West 58 Street New York 19, N. Y.

(Continued from page 8)

rubbed off the appeal. Co. attended a reception given by the Philippine Consul General and wore identical traveling suits that looked very smart. Girls wore dark grey tailored suits, white blouses, black pumps and carried black kid bags. What Chicagoans coveted most were the wonderful pineapple fiber dress shirts the boys wear on stage . . . The **Mazowsze Polish Co.** had 4 perfs. and did very well in this citadel of Poles. Their colorful and athletic dances rated cheers. Who said folk dancing was mostly variations on the two-step? Not when its a Polish mazurka . . . The **Chicago Dance Council** sponsored master classes by **Hariette Ann Gray** in Ida Noyes Hall Nov. 11 . . . **Gus Giordano** is choreographer for the Electrical Show, the most elaborate of industrials with 11 perfs. in Chicago — and try to get in.

Royal Winnipeg Ballet danced in nearby Aurora and Oak Park receiving much praise, especially for leading dancer **Frederic Strobel. Michel Conte's** ballets "Un Font Deux," and "Variations on a Lonely Theme" were delightful as was **Ruthanna Boris'** "The Comedians." **Arnold Spohr's** "Ballet Premier" proved the co. has a technical facility it lacked in early days. Co. was most impressive, especially soloists **David Shields, Sonia Taverner, Marilyn Young, Jim Clouser & Richard Rutherford** . . . The new opera, "The Harvest," premiered by Lyric Opera Co. has a long festival ballet which **Ruth Page** choreographed. She wove balletic movements on square dance figures with rousing results. Soloists or pairs of dancers break away from the circles for showy variations. **Kenneth Johnson, Patricia Klekovic, Orrin Kayan, Dolores Lipinski, Ellen Gimpel & Larry Long** were soloists. **Charles Schick** had a interesting solo as a bereaved man mourning his beloved . . . **Illinois Ballet** has scheduled a perf. in the Studebaker Theatre Dec. 3. Group will dance **Dom Orejudos'** "Medusa" and "Thais," **Ray Powell's** "One in Five," and **"Don Quixote"**

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pas de deux . . . **Pablo Candela's** revue in the Blue Angel features Flamenco, Limbo, and the Twist. An especially tasteful Twist was done when ringsider **Toni Lander** tried it. Classicist **Reyes Fernandez** was unwittingly pulled in by an entertainer and proved that his forte may be grand pirouettes, but he can also rotate in other directions. ANN BARZEL

SOUTHERN CAIFORNIA NOTES

Despite some extra weight, **Roberto Iglesias** still moves with authority, and his **Ballet Espanol** presents the most imaginative and artistically individual Spanish program seen here. The costumes of Trabal Altes are handsome indeed. **Rosario & Esperanza Galan** are more beautiful than before and the dancing of the new **Juan Carlos** most exciting. The Soledad Montoya of Iglesias & Rosario is an exquisite evocation.

Natalia Clare's children's recital included a demonstration of emotional aplomb by 6-year-old **Georgianne Mueller** that would grace any prima ballerina. **Diana Reese** perfd. **Taglioni** in "Pas de Quatre," and **Renee Hector's** vivacity added gaiety to the joyous "Parc Monceau" closing. Miss Clare presents 2 new works on the 3rd anniversary program of her **Ballet la Jeunesse,** Dec. 14.

Victor Upshaw has gone to Paris as dancer and asst. to **Donn Arden** at the Lido. "Africana," the Upshaw show done in LA after he left starred **Graham Johnson, Toni Winsted** and had the delightful Limbo dancing of **Lois Brown . . . Joseph Rickard,** creator of **1st Negro Ballet,** announces reactivation of his co. for prods. of "Blood Wedding" and "Dracula." . . . **Gennaro Gomez'** show with **Pepita Funez & Zoraida Heredia** will be replaced at Casa Madrid Dec. 1 by **Carmen Amaya** . . . The success of **Bill Roberts'** choreography for Long Beach Civic's "Oklahoma!" led to a contract for the rest of the season. Roberts, **Valerie Jerou & George Willis** danced Jud, Laurey & Curly in the Dream Ballet that, while more balletic than dramatic, won great applause. **Catherine Carter, Hermine Kreitzer, Diane Sallee, Trish Mahoney, Lonnie Rhodes & William Sotelo** danced notably well . . . USC revived the 1926 success "Broadway," with engaging night club choreography by **Larry Billman. Penny Woodward** starred.

UCLA continued its dance season with a point program by **Pia Gilbert, Lotte Goslar's** "For Humans Only," **Aviv Theatre of Dance and Song,** and **Indrani's** "Temple Rhythms of India." Miss Gilbert's talk on German Modern Dance brought out **Sujata & Asoka, Angiola Sartorio & Joe Jordan. Victor Paddock** had particular success in a clown dance reminiscent of **Kreutzberg. Elizabeth Ince** did a fine recreation of her dance of the Weird Sisters from "Macbeth" which leans strongly toward the German school. Miss Gilbert demonstrated that the same choreography performed to different accompaniment takes on a different character. Lotte Goslar showed that the converse is also true. Her soaring and delightful clown opening to the same Strauss music **David Lichine** uses for the fouette competition of "Graduation Ball" was devastingly different.

In addition to familiar Indian dance styles, Indrani introduced Kuchipudi and Orissi nos. Her 3 male dancers supported admirably with **Narashimha Rao** gaining particular favor . . . The Aviv co. showed the vitality associated with Israeli dance. Unfortunately the movement style and rhythms were American modern dance. Dancers **Frances Alenikoff, Jo Lechay Lion & Robert Gerald** perfd. with professionalism; Mr. Gerald's solos caused considerable stir.

Irina Kosmovska choreographed "Red Shoes" for Dec. 3 presentation. **Karel Shimoff** dances the lead as if she were born on toe and flight her natural means of locomotion . . . **Alexandra Baldina** has added Petroff Studio to her teaching schedule while **Paul Petroff, Nana Gollner** and sons Paul Jr., Peter & Gregory Alexander are in Europe . . . **Karoun Tootikian,** faculty head of the **Ruth St. Denis** studio, opens her own studio in Dec. with **Genevieve McAuliffe . . . Lola Montes** brought back a suite of dances, complete with costumes, from her trip to Michoacan, Mexico . . . Columbia Artists has confirmed a fall 1962 US tour for Sujata & Asoka . . . **Evelyn LeMone** collapsed from the strain of her hectic teaching and travel schedule, but recovered to teach for DMA at the H'wood Roosevelt . . . **Michel Panaieff** is mounting "Malibu Beach" for 3 perfs. for City of Hope with **Nina Coppola, David Sutherland & Wally Adams.**

Joan Scanlon, choreographer of Lakewood Philharmonic's "Firebird," added characters to 1st act, scenes to 2nd and an entire 3rd act. Using **Fokine** as a springboard, she achieved a very decent theatrical whole. **Nancy Clare Fischer** lent authority to the Firebird, **Dave Hitchcock** danced well as Prince Ivan, and **Alan Markwell** was the radically changed Kastschei . . . **Mrinalini Sarabhai** writes from India that 2 members of her Guru's family, have joined the **Darpana Co.** she will bring to the US in 1962 . . . **Anne Barlin** has a daily LA radio show called "Dance a Story" . . . **Lou & Jane Kuehner** held open house Nov. 5 to inaugurate 3rd year of their Leisure Loft at Palm Springs. JOHN DOUGHERTY

HOLLYWOOD AND LAS VEGAS

"State Fair" at 20th Cent. Fox has one production number, starring **Ann Margret.** Choreographer was **Nick Castle,** ass't, **Maggie Banks. Sandi Bonner, Jack Dodd, Sandy Keyes, Donna Pouget, Marc Wilder, Wally Adams, Jerry Antes, Herman Boden, George Bernyek, Jimmy Brooks, Fred Curt, Rudy Del Campo, Fred Hansen, Jimmy Huntley, Robert Karl, Howard Krieger, Dikki Lerner, Dick Monahan, Paul Rees, Gerry Glenn, David Sutherland, Jack Tygett, Diane Davis, Ronnie Evans, Jean Goodall, Joyce Horne, Katie Kelly, Patty Reed, Jacqui Snyder, Kay Tapscott, Lida Thomas, & Tap Tribble** appear.

Robert Tucker checked into Warner Bros. for production meetings on "Gypsy." . . . **Tony Monaco, Holly Harris, Pat McNulty, John Cronin, Brad Logan, Judy Kettner, Al Ward, Bill Ramage, Betty Tesman, Nancy Newman, Marsha Lawrence, Carol Ford & Eloise Peacock** appear in "Pal Joey" choreographed by **Lietta Cheriton** at Theatre 90 . . . **Earl Barton** choreographs the Twist for Columbia's "Twist Around the Clock," getting the rush treatment for Xmas release . . . **Lotte Goslar & Paul Jayson** to give concert series at Wilshire

Ebell Theatre.

Barry Ashton has been signed to produce, stage and choreograph a musical revue for Seattle's World's Fair . . . "Concert Extempore" features jazz artists Buddy Collette and dancer **Gloria Simcha** who improvises to music of Collette's group . . . **Hal Belfer** directed and choreographed "Showgirls of 1962" now playing in Anaheim. **Victoria Korjhan, Lydia Goya, Mary Wardun, Eileen Diamond** are featured . . . **Roland Dupree** choreographed "Point of View" at the Vine Street Playhouse. NBC has bought his prod. no., "Choreo," for a guest spot on one of their TV shows. No. features **Elaine Joyce, Phil Laughlin, Elly Haley, Dick Foster, & Ernie Knoles** . . . **Jo Anne Stever** stages nos. for revue going into "Le Crazy Horse" . . . **Alex Romero** assisted by **Alex Ruiz**, is choreographing a no. for **Yvette Mimieux** in "The Wonderful World of the Bros. Grimm." MGM dancers are **Aaron Girard, Alex Plasschaert, Al Feliciano, Larry Alderette, Frank Mangrin, Ted Morca, Maria Morca, Riki Lugo, Rita Di Mico, Beatriz Monteil, Bonnie Evans, Patsy Norman & Anna Cheselka.**

Dick Humphreys staged and choreographed the new show in H'wood's Moulin Rouge . . . **Tom Mahoney** of Walt Disney Studios is staging a revue for "The Golden Horseshoe" at Disneyland . . . **Jean Bailey** choreographed a jazz-Charleston sequence for Fox TV series, "Margie" . . . **Jonathan Lucas & Earl Barton** are alternate choreographers on ABC's "Steve Allen Show" . . . **Nick Castle** will stage NBC's Xmas spec. . . . **Jack Bunch** directs and choreographs "Peter Pan" for San Bernardino Civic Light Opera Assn. **Ruta Lee** stars and **Nancy Kilgas** is featured.

LAS VEGAS

Debra Paget is rehearsing a new act for the strip with choreography by **Lee Scott; Howard Parker & Ian Bruce** will be featured . . . **Howard Kreiger** replaces **Jimmy Brooks** in **Mitzi Gayner's** act, returning to the Flamingo in Dec. . . . **Dick Humphreys** features **Rene De Haven, Dick Monahan, & Chris Brown** in a new show headed for Las Vegas & Lake Tahoe . . . The **Donn Arden Dancers** are featured in the Danny Kaye Show at the Desert Inn. **The Dunhills** are part of Danny's unique act . . . **Marion Miller** is featured with **The Flamingettes** in "Fever," staged by **Barry Ashton** for The Flamingo . . . **Juliet Prowse** in "Irma La Douce" at the Riveria has been extended to Jan. 1 . . . **Garr Nelson** is featured in **Renne Stuart's** new prod. nos. at the Sands.

ROY CLARK

SAN FRANCISCO BAY AREA NEWS

Pacific Ballet's Oct. perfs. showed considerable promise for the new co. headed by **Alan Howard.** Major work was **Marc Wilde's** "Orpheus," with Howard & **Grace Doty** as principals, to a score, largely percussion, credited to Bach, Chavez & Faberman. Although style was somewhat mixed, piece was effective, with considerable dramatic punch. It is somewhat controversial locally; people associated with **Oakland Civic Ballet** challenge Wilde's right to take it from Oakland Ballet where it was 1st done. Wilde has made some changes without improving it materially.

Rita Agnese & Howard did a stylish "Bluebird" pas de deux which was a bit curtailed. His "Tetrameron" featured masked and unmasking dancers in slow evolutions, with a touch of sentiment in the **Balanchine** manner. "Rounds" was gay and pretty with much running about on stage, and well danced. "Grazioso" had charm though musicians understandably objected to Wilde's changing the order of movements of Mozart's G minor symphony. **Barbara Crockett** and Wilde did a pert pas de deux to an excerpt from Bernstein's "Candide." Rita Agnese & **Ron Poindexter** caught the spirit of French comedy in "Josette." Howard plans to enlarge repertoire and build up the co. He is off to a promising start, but should beware of the pitfalls of one-man choreography. It's a rare choreographer who hits the bull's-eye every time.

Ann Halprin's "Four Legged Stool" is to close in Nov. after 10 Sundays at the Playhouse with good audiences. Miss Halprin reports spontaneous reactions to the 1st act. "After that they begin to realize the significance of . . . communication on a non-intellectual, purely sensory level, and by . . . the finale, they are thoroughly unglued." She dispenses with printed programs to encourage this reaction by not telling the audience what to expect. One night as feathers fell in the finale, a spectator took a harmonica and played a strange tune. Another night, a woman walked to the stage and caught a floating feather which began a procession of feather-catchers. The night they threw shoes, Miss Halprin insists, it was simply an expression of being "unglued," not criticism of the perf. Some returned 5 & 6 times; one attended every perf. Ann says " Four Legged Stool," while experimental, is more studied than her earlier "way out' 'experiments, from which it grew. She worked 6 months on it.

Oakland Civic Ballet postponed its Oct. perfs. to Jan., due to loss of some key dancers. Dir. **Raoul Pause** and bus. mgr. Mark Fidler hope to place co. on sounder basis when projected organization combining various arts in Oakland area gets under way. . . . Why does opera ballet so often misfire, even when done by choreographers successful in other fields? **San Francisco Opera's** ballets were no exception. **Ghita Hager's** angular choreography for "Nabucco," drew the first boo in the opera co's recorded history. She changed it for the next perf . . . **SF Ballet** announced 6 matinees of "Nutcracker," 2 of "Beauty and the Beast" for its annual Xmas festival in SF Opera House. "Beauty" opens it Dec. 16, 17; "Nutcracker," Dec, 23, 25, 26, 27, 28. It's the first time co. has done "Nutcracker" on Xmas Day . . . "Puss in Boots," directed and choreographed by **Sergei Temoff,** opened newly formed Fairy Tale Theatre for children with 25 dancers & actors. **Bob Chiappari, Angene Feves, Franklin Caillat, Jacob Sigg & Al Carr** were principals.

Lynette Panginaban, dir. of **Ballet Arts,** presented student demonstrations at the Oakland studio, followed by advanced group in special choreography to Beethoven's Pathetique Sonata. Scholarship students **Pamela Fleitz, Lisa Hendershaw & Heidi Linderfer** appeared, with **Vera Preobrajenska,** accompanist . . . **Alan Howard** conducting ballet classes at Berkeley Women's City Club Sat. mornings. Among 1st to register were Mrs. **Robert Stearns,** Orinda, former ballet dancer. W. **Acad. of Ballet,** dir, by Howard, limited admission to 150 per semester. Ages range from 5 to 35. . . . **Welland Lathrop Dance School** held open house and exhibition of paintings and sculpture by dancers, followed by dance perf., for its scholarship drive . . . Box office for **Kirov Ballet** was stormed at opening — apparently for cheaper seats. Top was $8.50 for 1st 2 nights, $7.50 for others.

CLIFFORD GESSLER

DALLAS NEWS

Angna Enters, mime artist, has joined the Dallas Theatre Center staff. She will direct "Madwoman of Chaillot," and conduct classes here and at Baylor U. . . . **Todd Bolender** choreographed Dallas Civic Opera's "Thais" perfd. Nov. 3 & 12. **Jacques d'Amboise** was soloist with Turkish exotic dancer, **Ozel Turkbas.** Other soloists were **Alan Zybine & Fernando Schaffenberg.** Corps was from **Dallas Civic Ballet Society, Edith James** ballet mistress . . . **Toni Beck** choreographed "Miss Teen-Age America" pageant at Mun. Aud. Oct. 2. Dancers were **Jolinda Winn, Laine Marco, Ellen Kuhne, Sally Saido, Carolyne Smith, Cornelia Cappelman, Maria Strattin, Hamp Dickens, Wayne Albritton, Tom Fisher.**

Community Course presented **Theatre d' Art de Ballet** Nov. 7 at McFarlin Aud. "Danseuses d'Opera," "The Adventures of Harlequin," & "Les Slyphides" were perfd. . . . **Roberto Iglesias Ballet Espanol, Iglesias & Rosario Gaian** soloists, perfd at McFarlin Aud. Nov. 11

TONI BECK

WASHINGTON DC AREA NEWS

Pola Nirenska Dance Co., performing in Roosevelt Aud. Dec. 9, premieres Miss Nirenska's "The Four Horsemen of the Apocalypse," and "Portia," "Ophelia," "Katherine," "Lady Macbeth," based on the Shakespeare characterizations; and repeats "Picnic" & "Encounters & Goodbyes," and a new work by **Beth Osgood,** "Life is so Daily." Performing with Miss Nirenska are **Virginia Freeman, Seda Gelenian, Yvonne Parker, Nicole Pearson, Rona Sande, Marcia Schafer, Carolyn Tate** & Beth Osgood . . . Indian dancer **Indrani** gave a class at **Renata Kuh's** studio Nov. 25 . . . Interest in **Kirov Ballet** was so great an additional perf. was scheduled.

The conflict between **Wash. School of Ballet** and the **Wash. Ballet Co.** was resolved with the formation of single parent orgn., the **Wash. Ballet Foundation,** Herbert A. May, President, to direct both the school and the co. **Mary Day** Dir. of Wash. Ballet Co. is a Board of Dirs. member.

VIRGINIA FREEMAN

LONDON DATELINES

The last month was dominated by galas, some more festive than others. The indefatigable **Adolph Dolin** gave gala programs at 2 theatres in the London suburbs. Under the heading, "Int'l Stars of the Ballet," this was a package with **Sonia Arova, Youly Algaroff, Janine Charrat, Erik Bruhn, Lycette Darsonval, Anton Dolin, Claire Sombert, Juan Giuliano, Nina Vyroubova, Michel Renn** and a corps from the **Cone Ripman School.** The participants proved more formidable than the perfs. in which they participated. The rec

(Continued on page 14

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program of pas de deux and solos has never been popular with British audiences and this season did little to change their minds. Few, if any, of the performers added to their reputations, and many have been seen in markedly happier circumstances. It was particularly bad luck for Darsonval, making her long overdue British debut at age 50. Among the dancers who emerged creditably were Erik Bruhn and Sonia Arova, brilliant in "Don Quixote" pas de deux and **Bournonville's** "Flower Festival at Genzano;" Nina Vyroubova, a charming **Taglioni** in the repertory's most considerable offering, Dolin's "Pas de Quatre;" and Claire Sombert, seen to advantage in **Dirk Sanders' "L'Emprise,"** where she was partnered by Algaroff.

Of far more interest and value was the Nov. 2 Charity Gala Matinee arranged by **Dame Margot Fonteyn** in aid of the **Royal Academy of Dancing.** (See p. 38.)

At Covent Garden, the main events of the early season were revivals of "Symphonic Variations" and "Daphnis & Chloe" with **David Blair** replacing **Michael Somes.** At first he seemed, ill at ease, but later perfs. showed him in better form — although it has yet to be proved that he will be a completely adequate substitute for Somes. At present, both in the **Ashton** ballets and the full length classics, the new Fonteyn-Blair partnership seems to lack emotional rapport. Yet, these are early days.

On Nov. 4 **John Gilpin** made his Covent Garden debut as Albrecht in "Giselle." His acting was outstandingly good, and his interpretation had great finesse, although his neat and fluent dancing possibly provided its least interesting aspect. He partnered **Anya Linden,** an intelligent Giselle who continues to improve in the part. On the afternoon of the same day **Antoinette Sibley** made her 1st appearance as a dancer in "Symphonic Variations" with notable success.

More young dancers came to the fore Nov. 11 when **Merle Park & Keith Rosson** danced the leads in "The Sleeping Beauty" for the 1st time at Covent Garden. Park, who is not by nature ideally cast as a classical ballerina, gave a resourceful account of Aurora that was not without merit. Rosson, somewhat withdrawn as a personality, partnered well and danced with considerable promise. **Maryon Lane & Bryan Lawrence** excellent in their 1st appearances as **Bluebirds** and **Christine Beckley** made a commendable 1st shot as the Lilac Fairy.

The touring co. of the **Royal Ballet** has revived "Checkmate" and "Les Rendezvous" for the current tour; both are done with enthusiasm, but "Checkmate" is looking sadly dated. Antoinette Sibley and **Shirley Grahame** have both been dancing Aurora in "The Sleeping Beauty." The next Covent Garden premiere is to be Stravinsky's "Persephone" in a new version by **Frederick Ashton,** scheduled for Dec. 12. Decor and costumes are by Greek artist Nico Ghika. The lead role, also a speaking part, is allocated to **Svetlana Beriosova;** others in cast include **Alexander Grant, Gerd Larsen** & Keith Rosson . . . A new ballet by **MacMillan** for Fonteyn has been announced, but at press time it was likely to be postponed . . . **Erik Bruhn** will probably be guest artist with the RB for a considerable period next year, while Fonteyn & Blair are expected in Australia. **Beryl Grey** will be appearing with the RB at the same time.

Recent recitals in London include a group of Greek dancers under the artistic direction of **Joujou Nicoloudi,** Oct. 30. It was not notably interesting. The debut of Indian dancer, **Kumari Soudamini,** was far more significant and she collected some remarkably good press notices. Unfortunately your correspondent was unable to attend and will comment on a later recital.

CLIVE BARNES

NEWS FROM FRANCE

Current activities at the Paris Opera: **Margaret Wallman** has just staged the Berlioz opera, "The Trojans" . . . Soviet choreographer **Vladimir Bourmeister** has arrived with plans for one, possibly two, ballets . . . Nov. 1 premiere of **Anton Dolin's** "Variations for Four" (with **Peter Van Dijk, Attilio Labis, Jean-Paul Andréani,** and **Flemming Flindt**) has been indefinitely postponed because one of the dancers sprained an ankle . . . There is a possibility that **Roland Petit** will stage a program of 3 ballets, one for the most promising corps members, one for the soloists, one with himself and perhaps **Violette Verdy** in leading roles.

At the end of the year, the General Directorate of Arts and Letters will have to make some decisions before new joint plans are signed. Needed are a restudy of the functions of the administrator of the national lyric theatres and of the fate of the Opéra-Comique. Rumor has it that this second lyric house will be eliminated or perhaps transformed into a popular operetta theatre. This possibility has disturbed many people, particularly the assn. of lyric theatre critics.

While awaiting its fate, the Opéra-Comique repeated, on Oct. 20, Peter Van Dijk's ballet, "The Magic Skin," Based on a Balzac story, and with **Jacqueline Rayet, Ninon Lebertre,** and Van Dijk in leading roles.

Yvette Chauviré joined the **de Cuevas Co.** for its German tour, appearing in "Giselle" and "Sleeping Beauty." **Claire Motte** was scheduled to take over from her during the co's Italian jaunt.

After Nov. 10 reception sponsored by the

Austrian Nat'l Tourist Office, the Tyrolean folk group, **Praxmair**, made its Paris debut Nov. 11.

Another **Serge Lido** photo album was launched in Oct. with a signing party at the celebrated bookshop-gallery of **Gilberte Cournand.**

MARIE FRANCOISE CHRISTOUT

NEWS FROM DENMARK

Apart from the Danish premiere in Sept. of **Birgit Cullberg's** "The Lady From the Sea" and appearances by **Josette Amiel & Flemming Flindt** of **Paris Opera**, the season at the **Royal Danish Ballet** has been uneventful. Cullberg's version of the Ibsen work did not reveal anything new to an audience familiar with "The Moon Reindeer," "Miss Julie," and "Medea." **Kirsten Petersen** found difficult the emotional side of the Lady, but danced exquisitely from a technical viewpoint. **Henning Kronstam** was a very good sailor, and **Kjeld Neack, Solvejg Ostergaard & Elisabeth Enevoldsen** were convincing as father and daughters. The lukewarm reception on the 1st night improved when the alternate cast appeared. This was wholly due to the brilliance of **Anna Laerkesen** who in her 1st important role with RDB successfully combined great technical skill and a true sense of drama. Very likely she will become the ballerina RDB and the Danish public have been waiting for. She was ably partnered by **Frank Schaufuss**, all masculinity as the sailor, and **Ole Suhr**, her noble-minded husband.

Josette Amiel & Flemming Flindt were guest stars in a single perf. of "Giselle" and perfd. a brilliant "Don Quixote" pas de deux. Flindt repeated his fine interpretation of Don José to Kirsten Petersen's exciting "Carmen" . . . **Kenneth Macmillan** arrived in Copenhagen for rehearsals of his "Solitaire" with Anna Laerkesen, **Niels Kehlet, Jorn Madsen, & Solveig Ostergaard**; "Danses Concertantes" with **Kirsten Simone, Eske Holm, & Henning Kronstam**; & "The Burrow" in which **Inge Sand, Fredbjorn Bjornsson & Niels Bjorn Larsen** alternate with Kirsten Petersen, **Verner Andersen & Kjeld Neack** as principals.

On Nov. 8, RDB visited the Swedish city of Malmo for 2 days at the Malmo Stadsteater. Program included **Lichine's** "Graduation Ball" and **Bournonville's** "La Sylphide" . . . **Henning Rohde** resigned as asst. mgr. of the Royal Theatre to become a chief of department in the newly established Ministry of Culture . . . **Kirsten Ralov & Fredbjorn Bjornsson** are collaborating with composer Niels Viggo Bentzon and novelist Hans Jorgen Lembourn on a political satire on the welfare state which will combine ballet, music, dialogue and pantomime. SVEN SORGENFREY

NEWS FROM LATIN AMERICA

ARGENTINA: **Nathalie Krassovska & Igor Youskevitch** danced "Spectre of the Rose" and "Aurora's Wedding" with the **Colon Ballet. Skibine's** "Concierto de Jolivet" and "Annabel Lee" were on the same program. **Maria del Carmen Perez** danced very sensitively in the latter.

FERNANDO EMERY

URUGUAY: **Vaslav Veltchek** headed the **Sodre Co.** in perfs. of "Pictures at an Exhibition," "Suite after Figari" and "Les Sylphides" and "Nutcracker" pas de deux.

CHILE: **Birgit Cullberg** has completed "Miss Julie" for the **Nat'l Ballet** and is working on "Adam & Eve." Both will be premiered locally after she leaves, probably next year . . . **Hedi Krasa** exhibited her ballet designs at the Sala Libertad. HANS EHRMANN-EWART

REPORT FROM MEXICO

The **Chorus & Dancers of the Russian Army** received the customary apocalyptic reception given to groups of this sort. The chorus was excellent; the dancers perfd. the usual impossible feats as naturally as walking. However, we have seen too many folk groups in the past few years and this constant repetition is, frankly, a bore . . . **Sol Hurok**, signed **Amalia Hernandez' Ballet Folklorico** for a 4 month tour of the US commencing after the co's So. Amer. tour . . . **Ballet Nacional** premiered **Guillermina Bravo's** "Margarita", based on a poem of Ruben Dario, during its recent tour of the North. One of the perfs. took place in a mine. Tour was quite successful.

The annual season of the **Ballet de Bellas Artes** began mid-Nov. with **José Limon's** beautiful "Missa Brevis" and **Anna Sokolow's** "Dreams," reworked since its premiere. New works are offered by **Josefina Lavalle** and **Ana Merida** plus an assortment of the familiar war-horses. **Ballet de Camera** is dancing as guest co. JOHN FEALY

SPAIN & PORTUGAL REPORTS

MADRID: **Jose Greco & Co.** appeared at the Liceo Opera House, Barcelona, and are now having a very successful season at the Teatro Coliseo media in Madrid. His streamlined show, its Us influence evident, pleased public but got mixed served opinions from purists. Sharing applause with Greco were **Lola de Ronda, Carmen Mon Maria del Rocio, Curro Rodriguez.** . . . **Lulio & Co.**, back from So. African tour, are rehearsing 2 new ballets to Moreno Torroba's music . . **Roberto Ximenez & Manolo Vargas** have a new repertoire and will tour America . . . Dance teacher **Karen Taft** has added **Nina Vyroubova** to her roster of teachers. One of Miss Taft's pupils in the children section, **Maribel Ayuso**, is a success in the Spanish version of the play, "Anne of the Miracle." Other Taft pupils, **Marta Osuna, Marisa Fernandez, & Silvia Vivo**, also appear.

A nightclub troupe, **The Ballet Imperial of Japan** opened in Madrid. The 4 boys and 6 girls directed by **Takeuchi Keigo** are former pupils of the **Imperial School of Dancing**, Tokyo . . . 5th Int Dance & Music Film Festival to be held in Valencia Jan. 22-28 includes an exhibition-competition of dance photos . . . "Le Spectre de la Danse," film with **Nina Vyroubova, Serge Golovine, Serge Lifar, Youli Algaroff, Attilio Labis & Tony Brieux**, received a prize at the Film Festival in Mannheim, Germany.

Wolfgang Gielow Verland of Munich has published **Jorn Seifert's** book "Hanteltraining und Pas de deux Hebungen," a series of exercises for male dancers with descriptions of Russian lifts. . . . **William Dollar** has started ballet classes at the Sao Carlos opera house. They are free to dancers who show proficiency . . . British dancers **Leon Grieg & June Hazel** and co. have had a huge success at the Casino Estoril. "The Ballet Experimental Group," sponsored by the Gibenkian Foundation has been touring towns that are visiting ballet for the first time. The group, directed by **Norman Dixon**, includes Isabel Santa Rita, **Agueda Sena, Carles Trincheira, Julia Rita, Albino Morais, Maria Antonieta, Carles Cabral, Bernadette Pessanha** . . . Critic Tomas Ribeiro presents a weekly TV program with dancers from various groups, notably **Compania Portuguesa de Bailado**, directed by **Luna Anderma—Sellier.**

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